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American Art News

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NEW SOCIETY TO DO ITS BEST THIS YEAR

Fifty Members of Group Will Send Their Finest Canvases Instead of Their Worst to Third Annual Show—Exhibits in the New York Galleries

The third annual exhibition of the New Society of Artists, which is to be held at the Wildenstein Galleries commencing November 15, promises to be one of the season's most interesting events.

Last year the exhibition was not a very great artistic or financial success, and the artists comprising the society had only themselves to blame. Most of them sent the poorest pictures they had in their studios—canvases that were "left over" after they had made selections for the various competitive exhibitions and for the art dealers. The public and the critics, consequently, were cold to the show.

This year the members have talked the matter over and have agreed to select the best pictures available. The fifty members include men of vital achievement—the most vital, perhaps, in the American art movement—and if they send their best canvases and sculptures the exhibition is sure to be of great importance.

Gerald Kelly, who will be the manager of the show, will be a "hanging committee of one," who will not be interfered with. The publicity will be in charge of Mrs. W. B. Force. The Wildenstein Galleries will fly the flag of the society, made with New York's own colors, blue, white and orange, with "N S A" in place of the official beaver.

Robert W. Chandler has designed a striking poster for the exhibition, in which appears a typical "Chandler bird."

Mrs. Sterner's Excellent Exhibit

It is too bad that Mrs. Albert Sterner chose the name "Junior Art Patrons of America" for the beautiful gallery she has opened at No. 22 West Forty-ninth street. It suggests a kindergarten or, at the least, a line of high-school students being led by a docent into a rudimentary acquaintanceship with art. As a matter of fact, it is an adult-sized undertaking, with nothing "junior" about it. How much better, and full of dignity and meaning, would it have been to call the enterprise the "Sterner Gallery" or even the "Patrons' Gallery," if such a flavor were needed. As it is, the public will have to be taught to disregard the anomaly—something that may take time and persistence.

The first exhibition is a tremendous gleaning from America's achievement in water color painting. It ought to be sent to Europe, where they are saying that America has no art of its own. It runs all the way from a set of five typical examples by Winslow Homer down to works by such modernists as Arthur B. Davies, John Marin, Charles Demuth, William Zorach and Samuel Halpert—all of them distinctively American and uninspired by anything in Europe. Rockwell Kent, with three striking works, and Charles Hopkinson, with three joyous beautiful ones, further accentuate this distinctiveness. Of course, Europe can claim the Sargent group, which is masterly, but no more American than it is English.

Notable Group at Macbeth's

The season opened at the Macbeth Gallery with a group of selected paintings, comprising one superlative example by each of fifteen American artists. The display is a sort of epitome of the best in the work of our contemporary painters and the men of the last generation.

There is a very soft and precious snowy landscape by Charles H. Davis, "In Winter"; a deliciously keyed harbor subject by Jonas Lie, "Setting Sail"; a most delicate and refined genre picture by Thomas W. Dewing. "The Lesson," and worthy examples by Emil Carlsen, Arthur B. Davies, Paul Dougherty, Albert L. Groll, Childe Hassam, Robert Henri and Edward Simmons.

The past generation is represented by J. Francis Murphy's "Sunny Hillside"; by a rich and glorious Albert P. Ryder, "Autumn," which is almost a pendent for the Murphy; a delightful and delicate impression by John H. Twachtman, "Misty Morning"; a pearly gray J. Alden Weir, "The Birches," and an "Early Morning" by A. H. Wyant.

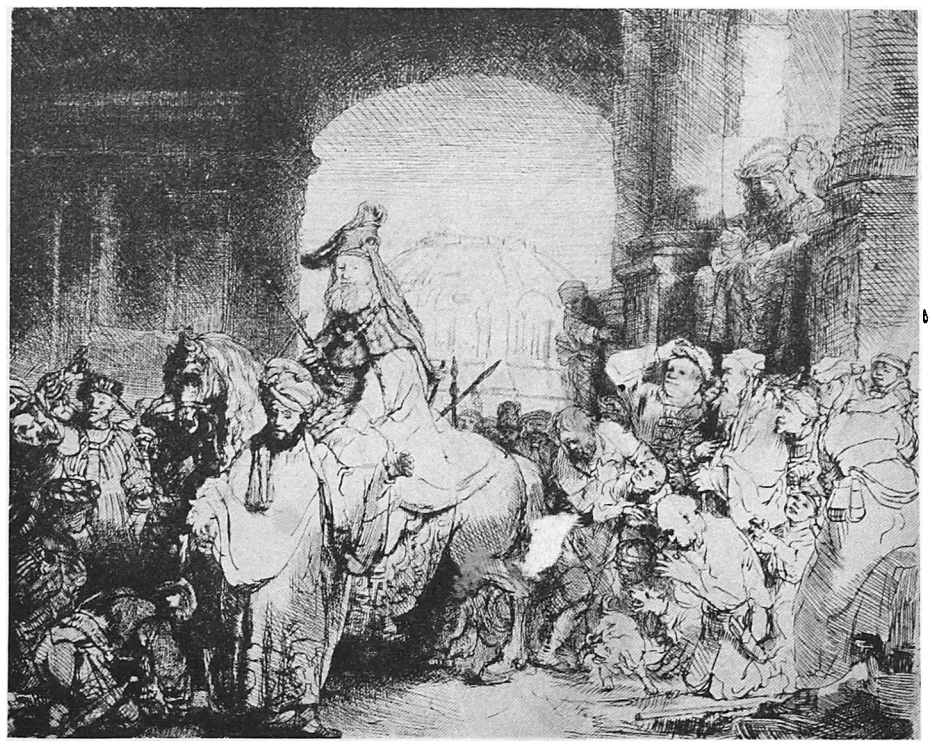
Beautiful British Landscapes

Leonard Richmond, a landscapist who is well known in England, is having an introduction to American art lovers at the Ehrich Galleries, where a collection of fifty-four of his pastels of "Feudal Castles of Britain" are on view until October 29.

The title of the exhibition might lead one to think that the pictures have a preponderating historical interest, but it is not so; for, in contemplation of their beauty of color, one

(*Concluded on Page Three*)

Remarkable Rembrandt Proof Reveals Why Fine Examples of Mordecai Print Are Rare



"TRIUMPH OF MORDECAI" BY REMBRANDT
Courtesy of Marcel Guiot et Cie

PARIS—Writing about Rembrandt's "The Triumph of Mordecai" exactly one hundred years ago, Adam von Bartsch said: "Good proofs of this engraving are rare." The same remark often has been made since. Poor proofs of the work are common enough, but good proofs are seldom met with. What is the reason for the great variation in quality of this plate?

The answer can be found in a close examination of the matchless proof now being shown to connoisseurs by Messrs. Marcel Guiot et Cie., directors of the Galerie Volney, who have kindly permitted THE AMERICAN ART NEWS to reproduce it.

"The Triumph of Mordecai," as appears from this proof, was most difficult to print because of the different methods used by the great master in producing the plate. First the people crowded to the right of the plate are executed broadly, humorously and spontaneously in pure aqua-fortis; second, the lines in the background are closely and delicately bitten, resulting in their peculiar blond tone and luminous chiaroscuro; and, third, there is a profusion of touches in dry-point, which spread their sombre masses on a cloak, thus assuming the appearance of sumptuous violet, or, anon accentuate the hair or beard of some figure to throw the face into a glow of unexpected light

It will be seen that such a variety of workmanship was calculated to make correct printing extremely difficult, the passing of the muslin over the inked plate, during the delicate operation of wiping, not easily accommodating itself to so much irregularity in the cuts. If thoroughly wiped, the plate would yield silvery blacks, but somewhat harsh, hollow whites and the velvety spurs of the dry-point would disappear altogether; and, if lightly wiped, the whites would be rich and luminous and the spurs would preserve their full effect, but the blacks would become thick and heavy, the whole plate acquiring a brutal aspect which only attracts novices, who take the prints for early proofs.

Even among the better proofs of "The Triumph of Mordecai" few, for this reason, bring out the full values etched by Rembrandt.

The proof herewith reproduced bears on the reverse the autograph of Sir Seymour Haden, testifying to its remarkable quality. If not the finest, it is undoubtedly one of the finest in the world.

The portfolios of Messrs. Marcel Guiot et Cie. contain prints by the greatest of the old and modern masters, from Durer, Schongauer and Beham to Meryon, Whistler, Millet, Forain Degas and Zorn.

"DAMN!" SAID MONET, OR SOMETHING LIKE IT

Then He Drove His Fist Through a "Genuine Claude Monet" Which He Had Painted Before He Learned How

PARIS—The great impressionist patriarch, Claude Monet, has just been giving artists and speculators a lesson.

A short time back a dealer visited the master at his country home with a picture under his arm painted by Monet in the far-off days when he was under the influence of Courbet. He wanted M. Monet's own identification of the work. The latter examined it carefully and then, with an oath, drove this rst through it.

"It is by me, all right," he said, "but I did it at a time when I knew nothing."

The dealer, disturbed, cried: "I paid a lot of money for it—at least for the signature."

"Perhaps you would be so very good as to exchange it for another?" The venerable man pointed to his walls. "Choose," said he, indifferently, and so the dealer did.

When he had left with his prize under his arm a friend, who had attended the interview, said to Claude Monet: "But that is what the man was after all the time. Why did you play into his hand?"

To which Monet retorted: "I quite saw that. But the chief thing is to keep pictures which are not worthy of me out of the market. I should like to be wealthy enough to buy all my inferior work and to destroy it afterwards."

Of such stuff are made the true artists.

FAMOUS MANSION OF ALMA TADEMA SOLD

American May Be Mysterious Purchaser of Palace With Its Roman Atrium and Collection of Rare Objects of Art

LONDON—A certain degree of mystery pertains to the sale, just concluded, of the famous house that Alma Tadema transformed from an ordinary London residence into one of the most wonderful of the world's treasure palaces.

The Roman atrium with its fountains playing into marble basins and its exquisite mosaics designed by the artist himself, the Dutch panelled dining room brought over bodily from the Netherlands, the entrancing collection of works of art, amassed from all parts of the globe, have long rendered the house unique, yet when it was put up for auction some years ago, the reserve placed upon it was not reached.

The name of the purchaser is being kept a profound secret, but it is rumored that a name familiar in collecting circles is involved. Is it possible that an American will ultimately be found to be the happy owner? —L. G.-S.

Big Attendance at St. Louis Museum

ST. LOUIS.—The attendance at the City Art Museum for the month of August was 41,052. This is the largest number ever registered at the Museum for any one calendar month with the exception of May, 1914, when a pageant and masque were held in the park nearby, resulting in an abnormal attendance.

OUTLOOK IS BRIGHTER FOR ART TAX REPEAL

Senate Executive Committee Cuts the Levy to 5 Per Cent. and Abolishes Tax on Transactions Between Dealers—Fight Now Goes to Senate Floor

Out of the chaos which for a month had possessed the situation at Washington as regards the sales tax on art, there emerged this week something definite. The Senate executive committee voted to restore the art section to the condition in which it left the House—that is, with a provision for a 5 per cent. sales tax on art and abolition of the tax on transactions between art dealers. This would take the place of the present tax of 10 per cent. on all sales, whether they be dealer transactions or not.

The artists and art dealers will take the fight now to the floor of the Senate, and it is believed there is an even chance that the sales tax on art will be removed entirely. When the bill comes up for action in the upper house, a friendly senator will move to strike out the art section. If there is opposition, a debate will take place.

If this effort is futile, there will still be another chance to get the section stricken out when the measure reaches joint conference between the Senate and the House.

It will be remembered by readers of THE AMERICAN ART NEWS that the new revenue bill, as it came from the House, cut the art sales tax from 10 to 5 per cent. The Senate finance committee then restored the tax to 10 per cent. When the measure reached the Senate it was so badly mauled by the "agricultural bloc" that it was necessary to send it for repairs to the executive committee, with the result as it now stands.

New English Invention Makes Bas Reliefs by Photography

LONDON—A new invention, which may prove of benefit to students of sculpture, was shown for the first time at the London Salon of Photography. It is the work of H. M. Edmunds of Brighton, and it translates the photographic image into carved relief in marble, wood, ivory or other hard plastic material.

A series of close concentric circles is projected on to the photograph, so that the regular curve of the circles is broken, or rather slightly deflected, where it strikes the shadow portions of the photograph. These concentric circles are then followed with a fine point which sets the carving machine in motion, so that the deflections which indicate the shadows are translated into depth in the carved surface.

The result is a relief, approximating to the light and shade appearance of the photograph, but slightly furrowed by a close system of parallel curved lines, which have to be scraped or polished down until every trace of the mechanical contrivance is obliterated.

Pelliot, Who Unearthed Ancient Art in China, Will Lecture Here

Paul Pelliot, officer of the Legion of Honor and member of the Institute of France, will lecture at the Metropolitan Museum, New York, on the afternoon of Tuesday, October 18. He is a scholar of wide repute and has traveled extensively.

Particular interest attaches to M. Pelliot's recent work in Chinese Turkestan, where he carried on important excavations, and studied the "Grottoes of the Thousand Buddhas of Touen Houang," where are preserved a number of remarkable decorations dating from the fifth century to the eleventh. The paintings and statues were found intact, due to the dryness of the climate. A hiding place, walled since 1035, gave to the world several hundred paintings of the T'ang dynasty, and over ten thousand manuscripts.

Czecho-Slovakians Are to See Display of French Modernism

PRAGUE, Czecho-Slovakia—A big exhibition of modern French painters is about to take place at Prague. It will consist chiefly of the artists shown recently at the Metropolitan Museum, New York, and whose work was attacked in an anonymous circular: Matisse, Picasso, Friesz, Derain, Léger, Metzinger, Vallotton, Flandrin, Kisling, Braque, etc.

800 Hödlers Shown at Bern

BERN, Switzerland.—An exhibition of eight hundred pictures by Hödler, the great Swiss painter, has been on view at the Fine Arts Museum here.

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CURATORS, IN RAGS, GUARD RUSSIA'S ART

French Investigator Finds Zealous Care Is Being Given to Treasures of Nation by Their New Custodians

PARIS—M. André Jullien recently spent three months in Petrograd and Moscow examining the condition of the museums and picture galleries under Bolshevist rule. He found the old museums of Moscow exactly as they were during the monarchy but much more widely visited. He was struck by the contrast between the extreme poverty of the curators and the wealth of the treasures they keep with much tender care.

At the Oruzheinaya Palata the curator, dressed in torn trousers, showed him the sceptres, crowns, thrones and the gold plate of the former czars, all in perfect order. The Morosof Collection has become the National Museum of Moscow and here he saw pictures by modern French painters and the curator asked M. Jullien to help him add to his gallery by inviting others to contribute to it.

At the Hermitage, in Petrograd, Trointsky, the director, has achieved a great deal towards improving the museum. To each section he has had a library attached and a gallery of nineteenth century paintings has been opened under his auspices. Numerous private collectors have put their treasures in safety here and some four hundred works, which had been removed from the museum to decorate the Imperial palaces, restored to it, among these six pictures by Watteau.

M. Jullien affirms that the board of curators act entirely uninfluenced by the political situation and are given perfectly free hands by Lunartscharsky, the minister of public instruction and fine arts.

Correggio's "Repentant Magdalen," Stolen by Germans, Found in Dive

HAMBURG—A census taker, entering a low dive frequented by sailors, recognized high merit in a painting there of the repentant Magdalen. An officer of the Allies' Control Commission identified the picture as that by Correggio which had been stolen from the museum at Douai, France, in war time. The German officials in extenuation say the painting was found in a peasant's home near Douai.

Art Shown to Eugenic Experts

A group of sketches of immigrant life by Susan Ricker Knox are a feature of the exhibition, at the Museum of Natural History, in connection with the International Congress of Eugenics. The pictures were all sketched at Ellis Island during the every day inspection of the immigrants. The types are realistic, true to life and are records of the various human emotions encountered there.

EDWARD BOK BUYS OLD DUTCH MASTERS

Philadelphia Publisher Acquires Rembrandt From Dr. Bredius and a Hals From a Fugitive Russian Nobleman

PHILADELPHIA.—Edward W. Bok has returned from a three-months' trip to Holland, bringing five important Dutch masterpieces of painting. Rembrandt's "Portrait of a Young Girl," Hals' "Portrait of a Man," and three landscapes of Jan Van Goyen, done when this great painter was at his best, are Mr. Bok's acquisitions.

The Rembrandt was the canvas of the Maurits Huis that hung next to the famous picture, "The Anatomy Lesson," and its sale was a personal compliment to the purchaser from the owner, Dr. A. Bredius, who possesses nine Rembrandts, some of them in the Ryks Museum, Amsterdam. The Hals picture had hung in the Moscow palace of Baron Limpart until the time of the Bolshevist uprising, and was removed just a few hours before the Reds captured the palace. It was smuggled out of Russia into Stockholm, where Dr. Bredius had an agent who bought it for Mr. Bok.

The idea of a Dutch exhibit at the Sesqui-Centennial Exposition, to be held in Philadelphia in 1926, was presented by Mr. Bok to the Dutch minister of foreign affairs, and was very favorably received.

First of Series of International Miniature Shows Is Announced

PHILADELPHIA—To the Pennsylvania Academy of the Fine Arts will come on Sunday, November 6, a comprehensive collection of miniatures by members of the Royal Society of Great Britain. The animating motive behind the show is the eventual creation of an international entente of distinguished miniaturists.

Alyn Williams, president of the society, plans to make the November show the forerunner of an ambitious "traveling series" of broad scope, in which Great Britain, the United States, France, and possibly the Netherlands and Italy shall be represented. The scheme anticipates French exhibitions in England and America; American exhibitions in Holland and Italy, and the like. —B. D.

Their Studio a Schooner

Dr. Victor O. Freeburg, former instructor in English literature at Columbia University, is looking for writers and artists to help him sail a three-masted merchant schooner to the West Indies, the South Sea Islands, the Dutch East Indies, the shores of India and other strange places.

Baltimore Gets Story's "Electra"

BALTIMORE.—The white marble statue of "Electra," by William Wetmore Story (1819-1895), which was presented to Maryland Institute by the late General Alexander Brown, has been placed in position in the Institute.

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CURRENT EXHIBITS IN THE GALLERIES

(Concluded from Page One)

almost forgets they are all bound together in this illustrative way. It isn't of great importance what their subjects may be; what really matters is that they are entrancing works of art with stress laid on decorative value.

This is not saying the artist has not other sources of interest. Louis Bouché aptly writes in the foreword of the catalogue: "Leonard Richmond loves England. He loves her rolling hills, her gracefully winding streams, her vast skys, her mighty forests, her tumultuous and romantic past. He loves the dramatic mountains of Wales, the battered coast of Cornwall, the ruggedness and vigor of Scotland. He loves and embraces the beauty of that fairyland known as the British Isles."

Color and poetry mingle in "Richmond Castle in Autumn"; there is immensity in "Harlech Castle," majestic on its cliff; rare quality and atmosphere in "Brentford from Kew Gardens"; precious beauty and fine composition in "Cardigan Bay."

Notable Fantin-Latour Exhibit

Whistler admirers will take much interest in the present exhibition of eleven paintings by Fantin-Latour at the Kraushaar Galleries, for it was from this artist that the American received inspiration when he was doing the best work of his career. To the delicacy and elusive refinement of Fantin-Latour one finds an analogy in Whistler's portrait of his mother and his "Carlyle," and also in such pictures as "The White Girl."

For many years the Kraushaar Galleries have specialized in the work of Fantin-Latour, each year bringing over a few pictures never seen here before. In the present show the new examples include an entrancingly beautiful "Venus and Cupid at Dawn," with pink notes prevailing in its soft tonality; "Undine," in pearly greys and browns, and "The Awakening," a most charming nude. Of the notable subjects already known to American art lovers, mention should be made of "The Bathers."

In the same galleries eleven pictures by Henri Le Sidaner are being shown, soft and luminous, employing the paintillist technique at its best This French painter was accorded the honor of the "one-man room" at the last Carnegie International.

Etchings by Adolphe Beaufrère

The first New York exhibition of the etchings of Adolphe Beaufrère is being held at the Harlow Galleries. Last year some of his work was shown in Chicago. The thirty-five prints in the present display have all the interest of a début.

To those who, like the writer, have seen too many architectural etchings in the last half-dozen years, and altogether too much technique, this exhibition of Beaufrère's work will be stimulating. He has personality; and, although his outlook is a bit eerie and supernatural, it is not trite, not expected.

It is related that when Beaufrère first sought to exhibit by sending a little print to the Salon of 1911, it came to the attention of Lepère, president of the prints section, who placed it in a favorable position with the remark: "I do not know that name, but I am very much mistaken if this is not the certificate of birth of a great etcher."

An altogether wrong idea of this etcher's work may be had from his titles. These are derived from the human figures he places in his landscapes, but the landscapes themselves are the real subjects. For instance, his "St. Jerome in the Mountains" is notable because of the lonesomeness and austerity of the scene, and his "Jesus and the Samaritan Woman" is a landscape wonderfully composed for its spiritual effect. Even in his "Temptation of St. Anthony," which is altogether composed of human figures, the charm is in the free and elusive arrangement rather than in anything concrete.

One somehow feels that Beaufrère, still young, will develop into a figure much greater than is revealed by this first glimpse of him.

"VENUS AND CUPID AT DAWN" BY FANTIN-LATOUR
Courtesy of the Kraushaar Galleries

Amy Cross' Flower Subjects

It is one thing to love nature as manifested in flowers, and quite another to take flowers and arrange them in such a manner as to get the best decorative effect out of their motives. The latter, however, is the task set for every one who essays to paint flowers. The series of twenty-five water colors by Amy Cross now on display at the Ainslie Galleries is remarkable as an instance of this transmutation of Nature into Art. The painter has displayed a fine aptitude for composition.

Especially notable is the piece called "Garden Flowers," in which a profusion of blooms are combined into a most pleasing composition, an added note being derived from some straggling specimens fallen in abandon on the table—the whole arrangement spontaneous because so carefully studied. Another example is "Day Lilies," so arbitrarily placed in a stiff, conventional pose that the effect, curiously enough, is charmingly unconventional for a flower picture.

By these means Miss Cross has heightened her interpretation of the spirit of flowers, from the cold purity of "Pond Lilies" to the warm beauty of "June Red Roses" and the rich refinement of "Harrison Roses in Yellow Jug."

Landscapes by Henry Mattson

For the first time Henry Mattson is having a one-man show of his own, one of the rooms at the Montross Gallery holding fifteen of his post-impressionistic landscapes. Color and form, after the modern formula, hold first place in his technique. However, the really important thing is a sensitiveness that, now indistinctly felt, will probably in future find more and more expression in his work. The best of the present group are "Grey Day" and "Landscape."

Pictorial Portraiture at Camera Club

In the pictorial portraiture by Charles H. Davis now being shown at the Camera Club, the old unimaginative method of photography has given place to a larger interpretative art. Absolutely straight photographic effect is replaced by work that in its softened outline has something of the quality of an etching.

This varied collection is the accumulation of many years of work on the part of Mr. Davis. He is especially happy in his dancing figures. "Le Papillon" and "A Pagan Dancer" are charming representations of classic type.

Henry Tyrrell Succeeds F. W. Eddy as Art Critic of New York *World*

Henry Tyrrell has succeeded Frederick W. Eddy, retired, as art critic of the New York *World*. He began writing on art topics in the old *Frank Leslie's Magazine*. This was soon after he graduated from Cornell. Then he joined Lorillard Spencer's *Illustrated American* in 1898, remaining with it until 1903. Since the latter year he has been on the staff of the *Sunday World*. He ran a department in the *Evening World* headed "Up and Down Picture Lane" about a dozen years ago. For the last six years he has been New York art correspondent for the *Christian Science Monitor*.

Mr. Tyrrell is the author of "Lee of Virginia," which ran serially in the *Pall Mall Magazine*, London, and of "Shenandoah," a novel based on Bronson Howard's play. He has written on art subjects for various magazines.

Mrs. Malcom's Gallery Again Open

Mrs. Malcom's Gallery, at No. 114 East Sixty-sixth street, is now open for exhibitions by artists of distinctive merit, whose work has not yet been publicly recognized. Further information may be obtained from Mrs. L. Tuttle, secretary, at the gallery.

Antique Furniture Shown at Liège

LIÈGE.—The exhibition held at Liège by that city's association of architects comprises very fine pieces of Flemish furniture, some of which date as far back as the fifteenth century, as well as collections of seventeenth and eighteenth century French specimens.

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FEWER WORKS, SLIM JURY, CARNEGIE PLAN

Effort to Reach Higher Standard for the Next International Causes Striking Change in Policy at Pittsburgh Show

PITTSBURGH—Announcements sent out for the twenty-first annual international exhibition of the Carnegie Institute, April 27 to June 15, contain two striking changes of policy—limitation of the number of works to be shown and their selection by a smaller jury.

"It will be the policy this year," the Institute announces, "to limit the number of works to be shown, and to hang these in a single line. The exhibition space is very large, there being seven galleries. It will, therefore, be possible to present a broadly representative international collection wherein, by limiting the number of works, an even higher standard than usual may be reached."

A new plan has been adopted for the creation of the jury and for its meetings. A small jury of four painters—two American and two European—will be appointed by the Institute's fine arts committee, instead of the usual ten. The director or, in his absence, the assistant director, will be the presiding officer and will vote in case of a tie. The assistant director is Homer St. Gaudens, son of the famous sculptor, who will visit Europe in November and December in the interest of the exhibition.

Instead of the jury meeting solely in Pittsburgh to consider paintings, there will be meetings in Paris, in London, in New York and in Pittsburgh. In Pittsburgh the jury will award prizes as well as consider works. The meeting in London will be held on January 24 and 25; in Paris, January 27 and 28; in New York on March 31 and finally in Pittsburgh on April 6.

The meetings of the jury abroad will obviate the necessity of bringing from and returning to Europe a large number of paintings that are rejected.

The advisory committees are made up of the leading artists of the old world, among them being such men as Sir William Orpen, George Clausen, William Nicholson, Sir John Lavery, Charles Sims, J. J. Shannon, Moffat P. Lindner and Richard Jack, in London, and Albert Besnard, Charles Cottet, André Dauchez, Walter Gay, Henri Le Sidaner, Henri J. G. Martin, Emile René Menard, René Xavier Prinet and Lucien Simon, in Paris.

The members of the fine arts committee, who will appoint the jury, are: George E. Shaw, chairman; Taylor Allderdice; Samuel H. Church; William Frew; James D. Hailman; Andrew W. Mellon; John L. Porter; Wilson S. Arbuthnot; William H. Robertson and A. Bryan Wall.

Further information may be obtained by applying to Carnegie Institute, or to any of these agents: Dicksee & Co., 7 Duke street, St. James's, London; R. Lerondelle, 76 Rue Blanche, Paris; W. S. Budworth & Son, 424 West 52nd street, New York.

Mme. Mouroux's Harding Medal Is of the Heroic Roman Type

WASHINGTON, D. C.—Mme. Anie Mouroux, French sculptress, has completed the portrait medal of President Harding which she was commissioned to make by the French Government. Four sittings were held.

Mme. Mouroux chose to portray the President as the heroic type of Roman senator.

The face, showing the left side, is drawn with great beauty and character, especially in the nose and the firm chin. Plain lettering above reads: "President Harding," and below, "Etats-Unis d'Amerique."

The reverse shows a chaste wreath of oak leaves, with acorns, inscribed on the broad band of intertwined ribbon, "E Pluribus Unum," and in the center, "Elu le 2 Novembre MCMXX."

Provincetown Honors John Noble

PROVINCETOWN, Mass.—A reception and a gold watch were recently given by the Provincetown Art Association to John Noble, the director, who did such effective work in the building of the new gallery.

LORD LEVERHUME QUARRELS ANEW

Peer Who Mutilated Augustus John's Portrait of Himself Refuses to Pay the Irish Painter's Bill for £3,000

LONDON—It is not so long ago since the art world was paralyzed by the quarrel between Augustus John and Lord Leverhume as to the sitter's right to mutilate a commissioned portrait after delivery. To-day tongues are wagging in connection with a controversy between the same art patron and Sir William Orpen.

The latter was apparently commissioned to paint a full length portrait of the peer, but ultimately produced a picture of him seated. This Lord Leverhume declares to be tantamount to a half length representation, the charge for which would be £1,500 in place of the £3,000 at which a full-length would be priced. It will be interesting to see what ruling the courts give on the subject, if the quarrel ever gets so far.

The controversy is exciting the greatest interest in the press. George Bernard Shaw, who is as much at home discussing art as armaments, sculpture as socialism, gives it as his opinion that the only common sense principle on which a man can commission his portrait is on a basis of so much for every square foot to be covered with paint. Others, more sensitive, ascend in high-flown expressions as to the impossibility of arriving at the value of a work of art from mere considerations of its acreage, ask why the man who paints a portrait should be deemed less bound by his word than the man who paints a portico. It will be as well to arrive at some clear determination of the question for future guidance, for up to the present public opinion, and even legal opinion, has been far too nebulous on the point.

Gossip has it that some time ago an enterprising firm of agents endeavored to induce Orpen to visit America, and produced a long list of handsome commissions for him to execute on arrival. He is said to have declared that the prospect was so formidable that he would decide to stay at home. —L. G.-S.

British Fear "Blue Boy" Will Be Sold by Owner to American

LONDON—While the report that the Duke of Westminster has sold Gainsborough's "The Blue Boy" and his almost equally famous Reynolds, "Mrs. Siddons as the Tragic Muse," to an unnamed American has been formally denied, the Manchester *Guardian* fears that the news is only premature. The newspaper says that the sale is simply a question of terms.

British authorities can do nothing to prevent the transaction, says the *Guardian*, for even with the slump in prices these two pictures would be worth £100,000, and there is in these times hardly a chance of raising that sum from either the treasury or public.

AUCTION ART SHOWN BY A NEW SYSTEM

Adjustable Rooms for the Display of Objects of Different Periods Is a Novelty of the Season at Clarke's

Art lovers who visited the opening exhibition of interior decorations at Clarke's, No. 42 East Fifty-eighth street, were astonished at the new system of displaying works of art that are to be sold at auction. By the installation of a simple arrangement—so simple that one marvels it has not been done before—these galleries have ended the old confusion and hodge-podge that heretofore have so often characterized auction room floors, and have made it easy for the visitor to find exactly what he wants displayed in very much the same manner that it would be used in a well-appointed home.

The main auction room at Clarke's is a very large one, with a central court rising two stories in the center, with cloisters above. At the right and the left of this main room eight smaller rooms have been created by means of rich Venetian velvet hangings, each one opening into the main court. Each of these rooms, by means of the period furniture and art objects to be sold, has been made into an entity by itself.

For instance, there is a Louis XVI room, an Italian seventeenth century room, a Spanish room and English rooms of various periods, each in perfect consonance. The old piled-up confusion of the auction floor vanishes as if by magic. The art lover in search of a particular object for home decoration can easily find it and easily judge of its merits by seeing it in proper surroundings.

On occasion when larger rooms are needed the velvet "walls" can be removed and a fresh transformation effected.

Another novelty installed at Clarke's this season is a revolving stage, which will save the time of the audience while sales are actually being conducted. While one item is being sold in front of the lights, attendants are busy installing the next item on the reverse side of the platform. When the hammer falls, an electric button is pushed by the auctioneer and the stage revolves half way.

Unveil Dallin's Massasoit Statue

PLYMOUTH, Mass. — The statue of Massasoit, by Cyrus E. Dallin, has been unveiled here on Cole's Hill. The ceremonies were conducted by the Improved Order of Red Men. The Massasoit Memorial Association, which raised the funds, then turned the statue over to the Pilgrim Society for perpetual care. Mr. Dallin created from Edward Winslow's description a lifelike, yet idealized portrait of the Indian friend of the Pilgrims. Massasoit has only two living descendants, one of whom, Miss Charlotte Mitchell, did the actual unveiling.

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COUNTER ATTACK IN FIGHT ON MODERNISTS

Dr. Barnes Offers to Found a Big Philadelphia Museum if Dr. Dercum Will Satisfactorily Answer "Questionnaire"

PHILADELPHIA—The anonymous attack on the exhibition of modernist art at the Metropolitan Museum in New York has produced a counter attack on the group of Philadelphia physicians whose opinions as to the mental state of modernist artists have been so often quoted since they were printed in THE AMERICAN ART NEWS of June 4. Dr. Albert C. Barnes, a prominent and wealthy physician of Philadelphia, rallied to the support of the Metropolitan, and singled out for chief attack his fellow townsman, Dr. Francis X. Dercum, who had taken the occasion to reiterate his views about degeneracy in art.

Dr. Barnes has offered to donate his entire collection of paintings, valued at millions of dollars, and a gallery to house them, to the city of Philadelphia, if Dr. Dercum could prove himself qualified in the science of normal and abnormal psychology.

The offer not being taken up, a few days later Dr. Barnes increased it by proposing to build in addition a gallery large enough to house the fine collection left to the city by the late John G. Johnson.

"I have no sympathy with the painters of futuristic and cubistic pictures," Dr. Barnes said, "but I believe that the spirit of fair play should be extended to the group of honest, intelligent, and capable artists whom Dr. Dercum holds up to ridicule and misrepresentation."

He then formulated the following eight points, upon Dr. Dercum's satisfactory answers, to which depends his offer to the city.

First.—Show, in scientific terms, the difference in basic principles between the pictures of Gauguin, Degas and Renoir, which Dr. Dercum says he does not condemn, and those paintings exhibited last spring at the Pennsylvania Academy of the Fine Arts, which Dr. Dercum says are the work of insane people.

Second.—If he will name one artist who exhibited at the Pennsylvania Academy of the Fine Arts last spring whose work intelligent, informed people classify as futurist or cubist.

Third.—If he can defend or define in terms of science the sentence "departed widely from normal standards in color and form and in conception of orientation."

Fourth.—If he can defend, as inconsistent with the principles of esthetics, his statement: "All shapes and normal proportions seemed to be disregarded; I found no distinction between foreground and background, and no indication of the relative position of objects." Dr. Dercum's attention is respectfully called to the very famous works of art, the windows in the cathedral at Chartres, which would come within the specification of his marks of insane or non-artistic objects. Or, to bring it nearer home, how about the design assumed by a bunch of colorful flowers dropped at random on a pavement?

Fifth.—If he will point out in any authoritative work on psychology the principle that makes common sense, as applied to art, out of the sentence, "the colors employed in the alleged paintings were in no sense those seen in nature, nor could their use be construed as suggesting or evoking a sense of the beautiful."

Sixth.—If he will show by a single concrete example "the absence of appearance of color and form in futurist and cubist art."

Seventh.—If he will give a definition of what he calls "normal art" that will bear analysis which could not safely come within the meaning of every single objection he made to the exhibition held last spring at the Pennsylvania Academy of the Fine Arts.

Eighth.—If he can prove that his use of the words "art," "beautiful," "futuristic," "cubistic," "insane," "normal" are not typical examples of loose thinking; that is, the kind of thinking which ignores established principles of logic, psychology and esthetics, to say nothing of intelligence, experience and culture.

Dr. Dercum had said that he was not interested in the circular sent out by persons signing themselves "A Committee of Citizens and Supporters of the Metropolitan Museum," although the circular quoted him and his associates at length, but nevertheless he launched a new attack, using the statements quoted by Mr. Barnes in the above "questionnaire."

No Exhibition at Wilmington

WILMINGTON, Del.—The Wilmington Society of the Fine Arts has decided not to give an exhibition this season. There will be no exhibition before November, 1922, or possibly the spring of 1923.

BURDETT-COUTTS SALE YEAR'S BIGGEST EVENT

Works by Rembrandt and Raphael to Be Sold, as Well as Shakespeare First Folios and Two Portraits of the Bard

LONDON.—The Burdett-Coutts sale, to take place probably before the end of the year, will be the biggest auction event of the season, and will attract purchasers from many parts of the world. The late baroness bought with acumen and paid what were record prices in her time. Several articles among the pictures, porcelain and books in the old house on the corner of Piccadilly and Stratton street, next to Devonshire House, were sought in vain by the late J. P. Morgan.

Among the magnificent porcelains is Marie Antoinette's service of blue Sèvres. The canvases include Raeburn's portrait of Scott, Hoppner's "William Pitt," Robert Walker's "Cromwell," half a dozen Romneys, eight Reynolds, two small Gainsborough landscapes, and a sea piece by Turner in the early style.

A forest scene by Rembrandt, reputed as the favorite of Reynolds, is among the other pictures, as are also Raphael's "Christ in the Garden of Gethsemane," Murillo's "St. Francis" and "St. Joseph with the Child"; "La Joconde," attributed to Leonardo da Vinci, with a studio and pillars not included in the Louvre's "Mona Lisa"; Tintoretto's sketch for the "Miracle of St. Mark," Veronese's "Magdalen," Claude Lorraine's "Mill," Mignard's "Mme. Maintenon with One of the Royal Children," several pieces by Greuze, including "The Courtship," and Reynolds' "Cupid and Psyche."

There is a Shapespearean collection including two authentic portraits of the master, the Felton and the Lumley, and two first folios, the Daniel and the Sheldon. When the baroness bought the Daniel folio, thus preventing it from going to the United States, Queen Victoria was so pleased that she gave her a casket for it made from Herne's oak in Windsor Forest.

More than two hundred miniatures are in the collection, including Sir Kenelm Digby and family in triptych, which Mr. Morgan tried to buy. The china includes a set of turquoise-blue Limoges made for Marie Antoinette.

Leipzig Firm Announces Important Sales of Old Prints and Drawings

C. G. Boerner, of Universitätsstrasse 26, Leipzig, has announced the sale on November 8-10 of a famous collection of engravings by old and modern masters, including examples of Dürer, Rembrandt, Ostade, Schongauer, Israel van Meckenem, Mantegna, the so-called "Little Masters," and a very extensive collection of Goya, Meryon, Whistler, Manet, Zorn, etc.—about 900 lots altogether.

The same firm will sell on November 11-12 an important collection of English colored sporting prints by H. Alken, Wolstenholme, Morland, Pollard, Rowlandson, etc., numerous original drawings and water colors by H. and S. Alken, S. Howitt, R. Hills, etc.; mezzotints in color by and after Morland, I. and R. Smith, I. and W. Ward, etc., in unusually fine impressions; Persian miniatures, old master drawings and engravings, all relating to hunting and shooting—altogether about 600 lots.

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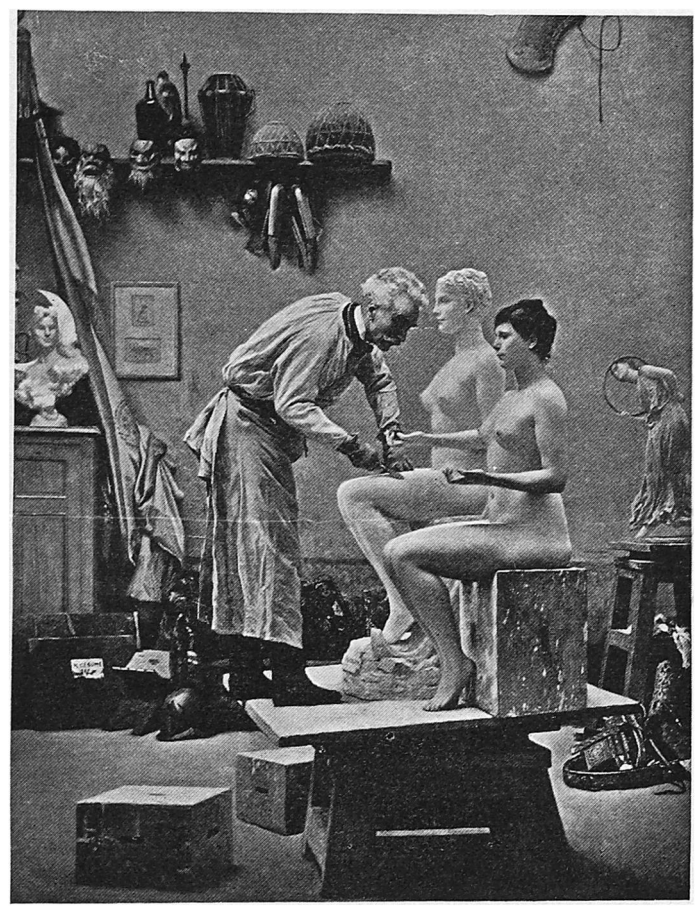

"THE ARTIST'S MODEL" BY J. L. GÉROME

DETROIT—A painting by Jean Léon Gérôme entitled "The Artist's Model" has been presented to the Detroit Institute of Arts by Mr. John Levy of the John Levy Galleries, New York. Through this gift another noted French painter of the nineteenth century is represented in the Institute's permanent collection.

"The Artist's Model" is a most appealing and pleasing subject, showing an artist about his every-day task, the living model before him and the sculptured form on which he is working beside it. In the background is that multitude of useful studio trappings, plaster casts, baskets, pottery, draperies, etc., all faithfully put in in their accustomed disarray, with the completeness of every detail so characteristic of Gérôme.

It is a self portrait of the artist, showing him in the rôle of sculptor. It reveals what manner of man he was, how he worked, what his studio surroundings were, and with what fidelity he recorded, both in sculpture and painting, the work he had in hand.

PEORIA ESTABLISHES AN ART INSTITUTE

Allied Art Society Organizes It, Exhibitions Have Already Begun, and a Permanent Building Is Being Planned

PEORIA, Ill.—The Art Institute of Peoria has been established. Headquarters and exhibition rooms have been leased for two years, and plans are developing for the acquirement of a permanent home in a building to be owned by the Peoria Society of Allied Arts.

Fifty members of the society took part in the meeting which resulted in the launching of the Institute. Exhibitions have already begun with a display of all paintings owned by the society's members, which opened October 11, to continue through December.

Mrs. Jacques Bloom is president of the society, Charles Bennett is chairman of the activities committee, and Herbert Hewitt heads the exhibit committee. Mrs. Frank G. Morrill will conduct a class in stagecraft.

The third annual show of the Illinois Artists will take place from November 10 to 24. Paintings by Jules Guerin will be shown December 5 to 20.

CORCORAN ANNOUNCES ITS EIGHTH EXHIBIT

Will Seek to Duplicate Success of Last Year at the Capital, When Thirty-nine of the Pictures Were Sold for $67,650

WASHINGTON—At the eighth exhibition of contemporary American oil paintings at the Corcoran Gallery efforts will be made to equal if not surpass last year's exceptional record of sales, when thirty-nine pictures were sold for a total of $67,650. The show will open December 18 and close January 22, and pictures must be submitted not later than November 18.

The prizes offered by ex-Senator William A. Clark have been a great stimulation for competing artists. Mr. Clark gave the gallery $100,000, the income to be expended for these prizes: first, $2,000, with the Corcoran gold medal; second, $1,500, with the Corcoran silver medal; third, $1,000, with the Corcoran bronze medal; fourth, $500, with honorable mention.

The jury this year will consist of Frank W. Benson, chairman; Gifford Beal, Charles H. Davis, Victor Higgins and Joseph T. Pearson, Jr. —H. W.

DR. BODE WILL SELL HIS ART LIBRARY

Straits Due to Germany's Economic Decline Force the Famous Expert to Dispose of His Rare Book Collection

BERLIN—Dr. Wilhelm von Bode's fine art library will be sold November 29 at one of the public auction houses. No paintings are to be included. Editions de luxe of famous art monographs, many of them by Dr. von Bode himself, make up a large part of the collection Copies of his book on Rembrandt, in eight volumes, and a catalogue of the J. P. Morgan art works, are among the things to be sold.

An introduction to the auction catalogue says the sale is due to the "dire straits into which our economic decline" has brought him. At the demand of the Municipal Housing Bureau he had to give up several rooms of his villa, built by himself. This necessitated parting with the bulk of his library and limiting himself to a small hand library which could find place in his workroom.

Dr. von Bode, who is 76 years old, was general director of all the museums of Berlin, but his advancing age caused him to give up all the directorships except that of the Kaiser Freiderich Museum, to which he has given most of his paintings.

Rare Bernini Marble Acquired by Victoria and Albert Museum

LONDON—The Victoria and Albert Museum has acquired a very beautiful bust of an Englishman of the time of Charles I by Bernini, which is declared to be the only authenticated example of his work in marble outside Italy, except the sumptuous portrait of Louis XIV at Versailles.

The subject, a man named Baker, of whom nothing else seems to be known, was apparently the messenger charged to convey to Rome in 1636-1637 the triple portrait of Charles I by Vandyck (now in the National Gallery) from which Bernini made his bust of the king, which perished in the fire at Whitehall. This particular work came into the possession of Sir Peter Lely and figures in the catalogue of his sale in 1682. Horace Walpole in his "Anecdotes" speaks with enthusiasm of it. "The hair," he writes, "is in prodigious quantity, and incomparably loose and fine; the point band very fine. Mr. Baker paid Bernini a hundred broad pieces for his, but for the king's Bernini received a thousand Roman crowns."

St. Paul's Gets Work by Romanelli

LONDON—"The Dead Christ," a rare work by Giovanni Francesco Romanelli, has been presented to St. Paul's Cathedral by the Duke of Bedford. Romanelli, who was born in Viterbo, in 1610, was considered in his youth one of the period's most brilliant artists, though his later work is not so highly prized.

Sale at the Art Workers' Club

The Art Workers' Club, No. 224 West Fifty-eighth street, has arranged a rummage sale to be held on October 26 and 27, from ten until six. Gowns, hats, slippers, bric-a-brac and other articles, donated to the club, will be sold.

The club has to depend upon its members and its earnings for its entire support.

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THE AMERICAN SCHOOL

Cecilia Beaux, well-known American painter, is quoted as having said, at the International Art Congress in Paris, that America has no national art and must continue for many years to go to France for inspiration. Miss Beaux explained to the delegates, says an Associated Press dispatch, "that the United States is too young to have its own school of art, although she declared the art conscience of the nation has awakened to a greater extent than that of any other country in the world."

"American artists owe a great deal to France and always feel that they have in her an almost infallible source of art knowledge," continued Miss Beaux. "America is constantly striving for its own national art and in time it will come, but for many years we shall have to find our chief inspiration in Holland and in Italy, and especially in France."

With all deference to Miss Beaux because of her standing and all chivalry because of her sex, THE AMERICAN ART NEWS must declare its conviction that her statements are fundamentally wrong and injuriously misleading, although they are fairly representative of what American artists say concerning their country when they go to Europe.

It is time that the disparagement of the *AMERICAN SCHOOL OF PAINTING* by American artists cease. We have principally ourselves to blame if Europe estimates us wrongly.

There is an American school, more distinct in its nationalism than the modern French school, the modern English school, the German school, the Swedish school or any other national school. Present-day civilization tends toward a universality of technique, but America has suffered less from this leavening influence than any other country.

What would we think of an American author who attended a Congress of Letters and declared there could be no American school of literature because the nation was young, had to use the same language as the British and, forsooth, draw inspiration from Old World literature, both ancient and modern?

Of course, much American painting is on the uninspired and universal dead level of art that one finds in the annual salons of Paris and in London's Royal Academy. But the really vital and worth-while things in American painting are distinctly and individually nationalistic.

Let us turn, first, to those dead American painters who have left the nation an art heritage that will inspire us, æsthetically and spiritually, for all succeeding time. What were the European influences that created a Ryder, a Winslow Homer, a Blakelock, a J. Francis Murphy? Each was an individualist, but an American individualist. Nor is there aught vulnerable from the standpoint of nationalism in the work of Inness, Wyant and Homer Martin, for though these men may have drawn something from the technique of the so-called Barbizon school and something from the old masters (not one of them went abroad until he was famous), they used that knowledge in the expression of American feeling. They belong to a school of their own. And so it is with Twachtman and Weir. Though they derived advantage from French Impressionism, they were American through and through; their work is not like anything European and can be classified with no European school.

When we come to the men who are now painting, the same thing holds true. American individuality characterizes the work of Arthur B. Davies, George Bellows, Ernest Lawson, Emil Carlsen, Albert L. Groll, Robert Henri, Jonas Lie, Robert Spencer, Dodge MacKnight, John Marin, Thomas W. Dewing, Dwight Tryon, Chauncey Ryder, Charles H. Davis, Guy C. Wiggins and many others whose work constitutes the glory of the American contemporary school. Their paintings are as distinctly nationalistic as would be the face of an American cavalryman in Thibet.

It may be said, too, that the contemporary American landscape school may well claim pre-eminence in the world today. Certainly no better art is being produced anywhere.

If it be pointed out that American painting lacks the element of similarity, that the work of all these painters is not enough alike to be bundled together and labelled "American School," we may candidly rejoice and reply that the word American means individuality, and that one of the precious characteristics of the *AMERICAN SCHOOL* is the freedom of its members to express the feeling of the nation in divers ways.

Let us cease to help Europeans disparage our art. We can be justly proud of it and proclaim it to the whole world as *our own.*

OUR ANNIVERSARY

With this number THE AMERICAN ART NEWS begins the twentieth year of its existence. The last half-year of this time the publication has been under new management, with new policies and an enlarged scope. These policies have been acclaimed in a most gratifying manner by the art world, which has given such hearty co-operation that this first number of the new art season has assumed an unprecedented size.

Great as the growth of THE ART NEWS has been in the last six months, its management feels that only a beginning has been made in the realization of its possibilities. Improvements in its news service will be made whenever possible, and no opportunity will be overlooked to make it useful in the propagation and encouragement of art in the United States.

To this end THE ART NEWS once more asks the active aid of all its friends. Its circulation has gained rapidly, but if it is to exercise its capacity for good in the fullest, this circulation should be doubled and tripled. Every reader is asked to do his part in the development of the publication this season.

Do They Really Talk That Way?

From The Paris Evening Telegram

Four Americans were going through the Louvre the other day with their little books of information. As is customary, they spoke out their opinions in loud resounding voices, so that all the world might hear, as it were.

In front of the renowned painting of Mona Lisa they paused and after the usual perusal of their little books began their comments.

First Woman—"So this is that Mona Lisa picture. I don't see why there was such a fuss when it was stolen. I don't think much of that face."

Second Woman—"I don't either. It's just an ordinary face. Now take a good looking girl like Clara Kimball Young and paint her up like that and put her in a nice frame and I'll bet she'd make something worth looking at."

Business of contemptuous contemplation.

Third American—"How'd you 'spose it ever got so famous?"

Fourth American—"Oh, I reckon all that advertising on postcards helped a lot."

Blakelock Left $1,500 Estate

Ralph N. Blakelock, of Schenectady, son of Ralph A. Blakelock, the artist, has been appointed administrator of his father's estate at the request of his mother by the Surrogate's Court at Middletown, N. Y. The estate is said to represent not more than $1,500. Edward Y Faulkner of Middletown has been appointed a special guardian for an incompetent daughter of the artist who is in the State Hospital at Poughkeepsie, N. Y.

A New Whistler Anecdote

From the London Express

An artist who was extremely poor and shabby was walking along the Boulevard des Italiens in Paris one day. Some one hailed him from the rear. He turned and saw Whistler hurrying after him. Being much flattered, the artist said with a touch of pride, "So you recognized me from behind?" "Yes," said Whistler with a malicious laugh. "I spied you through a hole in your coat."

HEALY BEQUEST TO BROOKLYN MUSEUM

Father of the Institute of Arts and Sciences Leaves It $120,000 in Cash and a Fine Collection of Paintings

The Brooklyn Institute of Arts and Sciences will benefit largely from the will of Aaron Augustus Healy, who died suddenly from an attack of acute indigestion on September 28 at his summer home in Cold-Spring-on-the-Hudson. The Institute, which had already received large benefactions from him, is now to get $120,000 in cash, of which $100,000 is to be invested and the income devoted to the purchase of works of art for the museum. The remaining $20,000 is for the furtherance of the botanical and educational departments.

The Institute may also select for itself twenty canvases from Mr. Healy's private collection. One of these will be a portrait by John S. Sargent of Mr. Healy, who was known as "the father of the Brooklyn Institute of Arts and Sciences."

Mr. Healy, who was the son of Aaron and Elizabeth (Weston) Healy, was born in Brooklyn June 26, 1850, and educated at the Brooklyn Polytechnic Institute. He succeeded his father, who was also an art collector, in the leather manufacturing business, and later was a director of various banks. He was a special partner in the firm of A. Olivotti & Co., dealers in Italian antiques. His aid to Italian immigrants caused the King of Italy to make him a Knight of the Crown of Italy.

In 1907 he sold at auction a large number of pictures, including works by Mauve, Daubigny, Inness, Wyant, Dupré, Troyon, Corot, Israels, Rousseau and Blakelock. He gave to the Institute in 1898 a lunette by Giovanni della Robbia. In 1914 he was formally named a "benefactor" of the Institute, a title bestowed only on those who give $100,000 or more to its funds. He had given liberally to about fifty institutions of an educational and benevolent character, his total benefactions exceeding $1,000,000. He was a member of the Municipal Art Commission and a director of the Brooklyn Academy of Music.

Most of Mr. Healy's fortune, estimated at somewhere between $1,000,000 and $2,000,000, is left to his widow and his son, Henry W. Healy.

ROBERT KLUTH

Robert Kluth, marine and landscape painter, died suddenly September 23 at his home in Brooklyn. He was born in Mecklenberg-Schwerin sixty-seven years ago and came to this country when seven years old. His pictures were hung in the National Academy of Design, in the Philadelphia Academy, and at exhibitions in various parts of the country. Many of his paintings of Norwegian fjords were purchased by Andrew Carnegie for public libraries. He was one of the founders of the Brooklyn Society of Artists.

MARY THERESA HART

Mrs. Mary Theresa Hart, well known as an artist in the early part of her life, and the widow of James M. Hart, who attained fame as a cattle painter, died at her summer home, Lakeville, Conn., September 19, in her ninety-third year. She was also an educator and in 1906 was a member of the Board of Education in Brooklyn, where she lived most of her life. Mrs. Hart was an ardent suffragist and a friend of Susan B. Anthony. She is survived by two daughters, Letitia B. and Mary Theresa Hart, both artists.

BERTHA E. PERRIE

Miss Bertha E. Perrie died suddenly September 16 at Gloucester, Mass., where she had her summer studio. She was a teacher of water color in the Corcoran School of Art for twenty years and had also taught in private schools. Her pictures were often shown in exhibitions in New York, Philadelphia and elsewhere. A collection of her water colors shown at the Corcoran Gallery last spring was to have been sent out by the American Federation of Arts on a circuit of the art museums this winter.

JEANIE H. REID HENDERSON

Mrs. Jeanie H. Reid Henderson, 86 years old, widow of Peter Henderson, died September 15 in London. Her husband, who died in 1890, was the founder of the Peter Henderson seed firm in New York. After his death Mrs. Henderson, who was then 55 years of age, went to London to live and studied art with such success that some of her paintings were exhibited in the Royal Academy.

MRS. W. R. NELSON

Mrs. William R. Nelson, widow of the founder of the Kansas City Art Institute, died at her home in Kansas City on October 5. Her husband, who was publisher of the Kansas City *Star* and *Times*, gave the nucleus of the Art Institute to the city twenty-three years ago, and Mrs. Nelson was always much interested in the development of the gallery.

MRS. CHARLES F. ADAMS

Mrs. Charles F. Adams died October 1 at her home in Hinsdale, Ill., near Chicago. Through Mrs. Adams' efforts in early days an art salon was established in Chicago, from which developed the annual exhibitions of Chicago artists at the Art Institute.

AXEL HERMAN HAIG, GREAT ETCHER, DEAD

Swedish Artist, Long a Resident of England, Expires in 86th Year, Leaving Artistic Heritage of 400 Etchings

This will probably be the first intelligence to reach the American art world of the death of the famous etcher, Axel Herman Haig. Although he passed away at Southsea, England, on August 23, no American newspaper has printed a notice of his death.

Haig, although a Swede by birth, lived in England the greater part of his life, and his etchings are classed as English art. He is known to American collectors as a member of the great modern English school of etchers, along with Fitton, Cameron, Haden and Brangwyn.

He was born in 1835 on the Island of Gottland, in the Baltic Ocean, midway between Sweden and Russia. He studied art first in Stockholm and later in England, and when success came to him was admitted to the Royal Swedish Academy and the Royal Society of Painter-Etchers of England.

It was Haig who gave Zorn his first encouragement, and the latter's first recorded etching is a portrait of the older man, done in 1882. Haig was famous for his architectural etchings. Some of his most famous subjects are his interiors of the Burgos, Durham and Toledo cathedrals, his "The Vesper Bell," "The Quiet Hour," "The Morning of the Festival" and "Portals of Rheims Cathedral."

MAJOR EMERY S. TURNER

Major Emery S. Turner, at one time head of the Anderson Art Galleries, died on October 11 at Saranac Lake, N. Y., from burns and the shock he received on October 2 when the cottage of U. U. Fitzgerald, "Ridgewood Villa," where he was a guest, was destroyed by fire. It was under Major Turner's management that the great Hoe collection of books and manuscripts was sold. He was 80 years old. A veteran of the Civil War, he lost his left arm at Gettysburg. He leaves a daughter, Mrs. E. Palmer Gavit, of Albany.

Memoirs of President Lincoln and of John Burroughs, with whom Major Turner had been intimate, were destroyed in the fire, as well as valuable curios.

CYRUS L. W. EIDLITZ

Cyrus L. W. Eidlitz, well-known architect of New York City, died suddenly of heart disease October 6 at his summer home, Southampton, L. I., aged sixty-eight years. He was born in New York and received his higher education at Geneva, Switzerland, and Stuttgart, Germany. Among the buildings he designed were the Bar Association, Washington Life and Liberty Bank, and the Civil Engineer House in New York, and the Buffalo Public Library.

ANGELA O'LEARY

Angela O'Leary, 45 years of age, died in a hospital of Providence, R. I., October 2, following an attempt to commit suicide in the studio of Sidney B. Burleigh, whose pupil she had been. She painted landscape and genre pictures, mainly in water colors. She had studied in England, and later on the Continent under Dutch teachers, and her work had been exhibited in many galleries.

HORACE TAYLOR

Horace Taylor, an old-time Chicago newspaper artist and water colorist, died September 18 at Swamp Lake, Wis., in his fifty-seventh year. He was a graduate of the University of Illinois, and was known as one of the best newspaper illustrators in the Middle West. His water colors have been exhibited at various galleries.

DAVID DAVIES

David Davies, 45 years old, an artist who divided his time between New York and Chicago, died suddenly September 20 in the La Salle passenger station, in the latter city, following his arrival from New York. He had lived at the home of his sister, Miss Emma Davies, in Chicago.

CHARLES S. SYMONDS

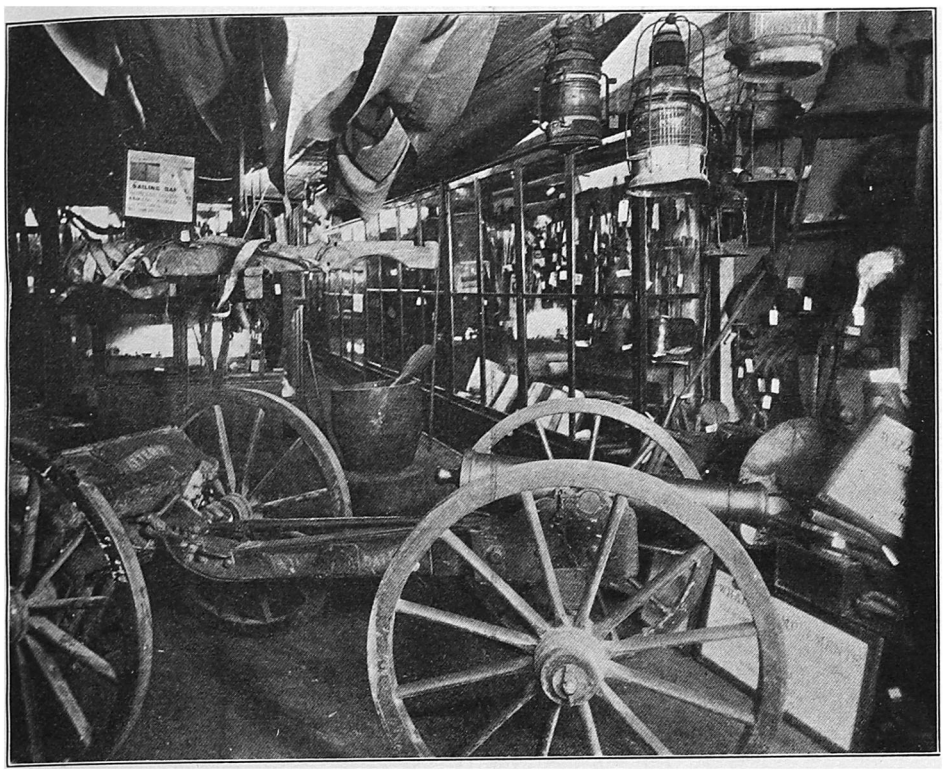
Charles S. Symonds, president of the Utica City National Bank, and widely known as a patron of the fine arts, died at his home in Utica, N. Y., on September 21.

Southern Art Association Plans Exhibits and Lecture Tours

MEMPHIS—The Southern Art Association, organized last May, will conduct the second annual exhibition of works by Southern artists in this city, April 15 to May 30, at the Brooks Memorial Art Gallery.

Lectures by Joseph Pennell on Whistler and an exhibition of water colors, drawings and wood-block printing by Alice R. Huger Smith of Charleston, S. C., in various cities of the South are among the other plans of the association. The cities that will hear the lecture and see Miss Smith's exhibition include Savannah, Birmingham, Jackson, Austin, Houston, New Orleans, Helena, Little Rock, Nashville and Memphis.

Contents of Starin's "Glen Island Museum," Including Many Relics, Will Be Dispersed



SHERMAN'S CANNON IN STARIN COLLECTION

A Windsor chair once owned by Martha Washington, a piece of Napoleon's coffin, the original half model of the *Monitor*, the mummy of an Egyptian princess, busts of Washington and Lincoln, and historical and curious objects of many ages and climes and "ologies" are to be sold from the Starin collection the week of October 17. The sale of the contents of the famous Glen Island Museum of the late John H. Starin will be conducted daily from 2 p.m. at 254-256 West Forty-seventh street, by Elliot A. Haaseman.

The Washington chair was taken from Lee's mansion in Arlington, Va., by a New York soldier in 1861, and presented to Mr. Starin, who commanded the Starin Battery. It had been removed from Mount Vernon by members of the Custis family.

Prominent among the Civil War relics is a bronze artillery cannon and carriage, with part of the original harness, used by General Sherman in his march from Atlanta to the sea. The Starin Battery, which accompanied Sherman, was organized at Fultonville, N. Y., by its commander in the district which he afterward represented in Congress.

The chief relic of the Revolutionary War consists of four links of the famous chain that stretched across the Hudson from Fort Montgomery to Anthony's Nose to keep enemy ships from going beyond that point. This chain was broken at the time of Benedict Arnold's treason. Another relic is a plow, made in 1769, in Palatine, N. Y., for Henry Klock by Mathew Thumb, who fell in the battle of Oriskany, August 10, 1777.

The contents of the Museum are said to have the widest range of any similar institution whose treasures were ever offered for public sale. Included are fossils of the palæozoic period, algæological specimens from the Adriatic Sea, the famous Hans G. von Lilienschiold collection of mollusca, and coral and sponges; specimens of mineralogy, including agates, quartz, rock crystal and ores; ethnological treasures gathered all the way from Alaska to the Philippines and comprising, too, examples of the craftsmanship of African tribesmen and American Indians, and ornithological treasures from North and South America.

The whaling collection alone, mostly obtained in New Bedford, Mass., is a distinct museum. Mr. Starin, a boat builder himself, gave the closest attention to these relics. His interest in transportation led him to acquire such things as birch-bark canoes made by the Sioux, an Irish jaunting car, a Chinese wheelbarrow and a South American ox cart, with yoke and harness.

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STUDIO GOSSIP

Robert Vonnoh and Bessie Potter Vonnoh have been invited by a number of museums and commercial galleries throughout the West to give joint exhibitions of their work. Beginning October 24 they will exhibit at the Gage galleries, Cleveland; November 21-December 10, at Carson Pirie Scott & Company's galleries, Chicago; December 15-January 1, at the Art Association's gallery, Springfield, Ill.; January 17-31, at the Newhouse galleries, St. Louis, Mo., and after that in Salt Lake City, Portland, Seattle, Los Angeles and San Francisco.

At his studio in the Beaux Arts, Emil Fuchs has recently completed a full length portrait of Mrs. Clair Sheridan, which with other recent work he will exhibit in November.

Jane Freeman returned last week from Provincetown, Mass., where she painted a number of street scenes and portraits. She is settled for the season in her Carnegie Hall studio.

Alethea Platt has been painting at her summer home at Woodstock since early spring, and also found good material in the old village of Catskill. She will return to her Van Dyck studio about November 1.

Birge Harrison has been painting at Woodstock all summer. He will leave soon, however, for Aiken, S. C., to spend the winter.

Harry Leith Ross, who spent the summer painting at Woodstock, has left there for Hillside Bush, N. Y., to remain indefinitely.

May Fairchild has returned to her Sherwood studio after a summer's painting at Woodstock. She is making a miniature portrait of Mrs. Priscilla Baird Collier, and recently completed portraits of Mrs. S. O. Martin and the little daughter of Mrs. Emery Dean, of Short Hills, N. J.

Willard Paddock has given up his studio in Grove street and gone to Kent, Conn., to remain permanently.

Clara Barrett-Strait left New York last week for Rock Hill, S. C., where she is to paint a full length standing portrait of General Wade Hampton. The work is to be a gift from the state of South Carolina to Virginia and will hang in the Confederate Museum at Richmond.

Henry S. Eddy has returned from Provincetown where he spent the summer painting street and dock scenes for an exhibition he will hold at the Babcock Galleries. He expects to leave New York next week for Pomfret, Mass., and later will paint on Long Island.

Harry Waltman has been at Dover Plains, N. Y., all summer, where he has painted a number of interesting canvases. He will remain until spring in order to obtain autumn and winter motifs.

Albert L. Groll spent the summer at various New England artists' resorts. On account of his health he did no painting. He will leave in a few days for Old Point Comfort, Va. His rest has greatly improved his condition.

Ballard Williams, who spent the summer in Maine, New Hampshire, and Lake Champlain, has returned to his studio, No. 27 West Sixty-seventh street, with a number of unusually fine canvases.

Albert Lucas has returned to his studio, No. 1947 Broadway, from New Hampshire, where he painted some of his beautiful moonlights, landscapes and figure subjects. He will exhibit in New York this season.

Wayman Adams has returned to his Sherwood studio after a summer spent mainly in New Orleans, where he painted portraits and genre pictures, old doorways and street scenes. One of his best works is "An Old Mammy," which, with other canvases, he will exhibit at the Milch Galleries beginning October 24.

George Pearse Ennis has returned to his Sherwood studio after a successful summer spent at Eastport, Me., where he held an exing he helped organize the Eastport Art Association.

John Fry left his Rodin studio a week ago for San Diego, Cal., where he will meet the remains of his wife, Mrs. Georgia Timkin Fry, who died in China last month. The funeral services will be held in San Diego.

Sophie Brannan has returned to her studio, No. 27 West Sixty-seventh street, after a summer at East Hampton, L. I., and at Arkville, N. Y. She brought back a number of colorful, airy canvases.

Howard B. Spencer has returned to his studio, No. 1947 Broadway, after a summer at Sound Beach, where he found many beautiful motifs for landscapes.

W. Frank Muller, artist and expert, has returned from Rockport, Mass., where he passed the summer, and is now at his studio, No. 45 West Sixty-ninth street.

John Carlson has fulfilled his two-year contract as instructor of the Broadmoor Art Academy of Colorado Springs and has returned to Woodstock to begin his winter's work there.

Alice Worthington Ball, after spending the summer painting in Quebec, has returned to her home in Baltimore. She is planning shows in New York, Chicago, Detroit and Rochester.

The Boston Art Club is to exhibit monotypes by William Sanger. A committee for the American Federation of Arts has selected his large picture, "Two Women of Vigo," to be included in its circuit programme.

Charles P. Gruppe has been painting at Conesus Lake, near Rochester. He will return to his New York studio November 1 and prepare for an exhibition in the Youngstown Museum on December 1 and for another show in the Maryland Institute, Baltimore, in January.

Yarnall Abbott has closed his summer studio at Rockport, Mass., and returned to his studio in Chestnut street, Philadelphia.

Americans in Paris

There have arrived in Paris H. F. Newell, Maurice Saey, Miss Ruth Coleman and Mr. and Mrs. Lendall Pitts, from Brittany, and Miss Beatrice Carlin, from Switzerland.

Cameron Burnside has gone to paint in Tunisia.

Having written an opera, a volume of poems and translated Remy de Gourmont's *Physiologie de l'Amour*, to be published soon in the United States, Ezra Pound is thinking of becoming a painter and with this intention has taken a studio in the rue Notre Dame des Champs. Fresco is the style he has decided to start upon.

Mrs. Hammerslaugh has been painting at Bénodet in Brittany; B. J. Bowen at Concarneau, where he has been absorbed chiefly by the market and inland views; Charles Fromuth has been true to the sea and his pastel medium; Guy Maynard, on the other hand, has been taken with the peasant and fisher folk types; Alexander Harrison has also been faithful to his old haunts. Other artists at Concarneau or its neighborhood this summer were Emil Hirschfeld, Miss Helen Wolcott, J. Scott MacNutt, Alfred Klotz, Dudley Friedley, Frank H. Myers, John E. Weiss, and Messrs. Payant and Van Rinkhausen.

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LONDON

October 4, 1921.

October and November are going to be busy months at the auction rooms, several important sales having been arranged at the various London centres. A sale that will be of special interest to the art world will be that of a portion of the stock of the late Lawson Peacock, of Duke street and Old Bond street. When this gentleman's will was recently proved at £60,000, this sum, of course, only represented his private estate, for the number of works of art belonging to his business may without any reproach as to journalistic use of the term, be dubbed colossal. Indeed it has often been said of him that it was impossible that he should really know the extent of his multitudinous stock, specimens of which were in the keeping of dealers in practically every town in the United Kingdom and in many outside it.

The sale that is to take place at Christie's on November 13 and 14 includes works of the British and Continental schools. That the catalog is of an extremely catholic character is witnessed by the fact that it contains the names of works by Bosboom, Wilson, Reynolds, Boughton, Veronese, Teniers and Colin Hunter!

For October are fixed at Sotheby's various sales, the first of which, on the 17th, deals with English coins dating from Edward I to Charles II, and belonging to Carlyon-Britton. Later in the month will be dispersed a collection of books and manuscripts, Persian and Indian miniatures, manuscripts, textiles and bookbindings. This dispersal, which will take place on the 24th, includes a particularly interesting drawing by Bihzad of animal life, carried out with immense verve and striking economy of means. During the last week of October modern etchings and Japanese works of art are to be sold.

Puttick and Simpson have also some interesting fixtures for October. Various dates will be devoted to the dispersal respectively of musical instruments, porcelain, engravings, antique lace, old English silver and Baxter colored prints. At the Commercial salesrooms, Mincing Lane, there will be opportunities on November 15 of acquiring from Messrs. Eastwood and Holt, specimens of Chinese porcelain of the Sung, Ming, Tang and other periods. Visitors to Scotland on October 18 can attend at the historic castle of Loudoun in Ayrshire, where Messrs. Dowell will offer for sale its entire furnishings, including much fine Chippendale and old English lac.

Does America want a few portraits of our famous admirals and generals? If so, now is the time for her to take steps to approach the English authorities on the subject, for they are at present in the unhappy position of positively not knowing what to do with quite a number of them. The National Portrait Gallery is full to overflowing with them, the National Gallery has no use for them and I believe I am right in saying that even provincial galleries regard them as a drug in the market.

Sir Abe Bailey has recently presented to the nation a canvas containing no less than twenty-two portraits of admirals and of such ambitious dimensions that there actually isn't a room large enough to allow it to be seen in proper perspective. The trustees, embarrassed by the generosity, are asking for funds to extend their accommodation. But in the meantime, why not make an offer? The artist is Sir Arthur Cope. What bids?

Another Max Beerbohm exhibition at the Leicester Galleries, Green street, is drawing crowded attendances, in spite of the fact that London is still supposed to be somewhat empty and many of our fashionables are yet absent from town. Max is always inimitable when his brush is concerned with the Rossettian circle, of which he appears to have had a peculiarly intimate knowledge. Indeed his caricatures of the entire Pre-Raphaelite celebrities form a brilliantly concise criticism of the whole movement and will probably survive when the written word of the reviewer has long been dead and buried. In these cartoons we find William Morris, Dante Gabriel and Christina Rossetti, Swinburne and Theodore Watts portrayed in all their weaknesses and their strength for all who run to read. Though more limited in its scope, this exhibition is as interesting as any of its predecessors. —L. G.-S.

PARIS

October 3, 1921.

Pending the fusion of the different salons, which many affect to desire, the one which suitably ushers in the renascence of artistic activity in Paris, the Salon d'Automne, is about to open its somewhat draughty doors. There is no doubt that it must suffer from the more or less lethargic attention given to curtain-raisers, but curtain-raisers there must be. And, although everyone complains of the plethora of salons everyone goes to them. The Salon d'Automne serves chiefly to get everybody into trim for the Salon des Indépendants following on its heels.

Charles Thorndike, American, will be represented by a large view on the Breton coast. The esteem in which he is held over here will be further tested at an exhibition in Bernheim Jeune's galleries in April, while his countrymen's appreciation will be proved at Kingore's in New York, in November, 1922.

Van Dongen, who has been at Venice recently, has sent five portraits, including one of Maria Ricotti, Italian actress-dancer. They are sure to make the usual sensation.

The second sale of the sequestrated Kahn Weiler collections consisting of impressionist, neo-impressionist and cubist paintings will be held at the Hotel Drouot on November 16 and 17. A third sale will take place in May or June and a fourth and last in November, 1922. These long intervals have been decided upon in order to avoid crowding the market with modern pictures.

With a view to encouraging the art of tapestry making, which only finds favor nowadays among collectors of antique specimens, an association known as "Les Amis de Manufacture de la Tapisserie de Beauvais" has been formed whose quarters are at the manufactory of Beauvais. It is argued by some that it will be impossible to revive tapestry. Nevertheless, for wall decoration it is unrivalled and with our modern means of cleansing the plea that it is not hygienic vanishes. —M. C.

Rome

The American artist Harry B. Lachman has just held a small but quite successful exhibition here in Rome, and the press has spoken well of his paintings, which are mostly of Roman subjects. Lachman has paintings in the Luxembourg in Paris. One-man shows by foreign artists here in Rome do not receive as a rule much consideration from the press.

A small but choice collection of modern works by Italian painters is now being held in the delightful Villa Floridiana, near Naples, formerly the residence of the Duchess of Florida. The exhibition is given under the aegis of the Salvator Rosa Society. Among the artists showing are Mancini, Carelli, Francesco de Gregorio and Paolo Vetri.

The first exhibition of pictorial art in "the Marshes," as that district of which Ancona is the principal city is called, has just been held at this Adriatic coast port. Small shows are also being held or are just closing their doors in the various fashionable spas like Montecatini, Fiuggi and Salso Maggiore.

—Edward Storer.

Cincinnati

At the monthly meeting of the Cincinnati Art Club M. G. Dumler, vice-president, presented a resolution, which was adopted by the board of directors, on the death of Jesse R. Clark, who was an honorary member.

The officers of the club for the year 1921-22 are: President, G. Debereiner; vice-president, M. G. Dumler; treasurer, William Traxel; secretary, Daniel Cook.

The life class committee has decided to begin its work earlier than usual and the enrollment indicates a much livelier interest in this branch.

The decorations for the automobile show, held in the Music Hall, were made by Daniel Cook, Martin Rettig and William Wiessler.

Minneapolis

Russell Plimpton, director of the Minneapolis Institute, has returned from a three-months' visit abroad. He said that a direct channel for the exchange of art pieces has been opened up between the Minneapolis Institute and the big museums of Europe.

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PHILADELPHIA

The Pennsylvania Academy of the Fine Arts has received six valuable canvases as a bequest from the estate of the late Mrs. Archibald N. Waterhouse: Henner's "Head of a Young Girl;" Roybet's "Cavalier;" Ziem's "Grand Canal;" Simon's "Blessing of the Waters," and pieces by Leseur and Ceramano.

Both the old and new galleries of the Art Alliance house a brilliant and diversified one-man show which represents the illustrator, N. C. Wyeth, in his most felicitous vein. All these pictures are literary in tone, being originals for Kingsley's "Westward Ho!" Stevenson's romances, and the like.

A comprehensive exhibition of Oriental art gives fresh vitality to the Pennsylvania Museum, Memorial Hall, Fairmount Park. This comes, in its entirety, from the Nippon Bijutsu-In of Tokyo. Tasteful hanging accentuates the delicacy and aloofness of the Japanese brush, as exemplified in the work of these progressive conservatives overseas.

The Sketch and Plastic clubs have taken a seasonal lease on life, the former with a display of small summer paintings; the latter with a collection of etchings and lithographs.

The ever-active Art Alliance has been showing old oils, depicting former presidents of the Musical Fund Society. Among them is an exceptionally fine self-portrait of Thomas Sully. —Bushnell Dimond.

Hartford, Conn.

H. C. Denslow, painter of bird life, has shown a collection of his paintings at the Pond House in Elizabeth Park during the summer. By actual count over fifteen thousand people viewed the collection.

James G. McManus, William H. Smith and Harold Green brought home a very interesting collection of paintings from their recent stay at Gloucester.

Nunzio Vayana, who has painted in his native Italy during the summer, is preparing for an exhibition here early in November.

The Artists' Club held its first meeting of the season in the Vayana Galleries, showing pictures painted during the summer. Those represented were Frances Hudson Starr, J. Goodwin Preston, Cornelia C. Vetter, Albertus E. Jones, Dr. J. C. Pierson, Nunzio Vayana, Carl Ringius and William B. Green.—C. R.

Curious Historical Image Found

GENEVA.—A curious ivory statuette has been found in the shop of a dealer in antiques. It represents Charles I. of England. In the torso of the king two doors conceal a relief which depicts the dissolution of Parliament by Oliver Cromwell. The statuette has been given to the library of the House of Commons.

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CHICAGO

The twentieth annual display of applied arts, the first of the national shows on the calendar of the Art Institute, had a larger attendance on its opening day than such shows have had in many years. The exhibition of tapestries, pottery, weavings, jewelry and a variety of originally designed articles in metals, wood carvings, iron work, book bindings, batiks, dyes and kindred objects excels in meritorious execution previous exhibitions. It closes October 23.

The Swiss Art Exhibition previously shown in eastern cities attracted much interest. The large landscape by Giovanni Segantini, "The Island of Death" by Arnold Boecklin, "The Life Weary" by Ferdinand Hodler, the landscapes by Hans Sandreuter, "A Peasant of Uri" by Ernst Stuckenberg, the landscapes by Auguste Baud-Bovy and Barthelemy Menn all won approval.

The Ackermann Galleries' exhibition of water colors, drawings with aquatint, caricatures, and various works by the English master of the late eighteenth century, Thomas Rowlandson, introduces that artist importantly for the first time to the Chicago public. Ackermann's established in 1783 in London, was the publisher of the engraved prints that became famous. Rowlandson was represented at the Royal Academy in 1784 by his best humorous subject "Vauxhall Gardens," an aquatinted engraving of which appears in this exhibition.

Louis Betts has just completed a portrait of William V. O'Brien, head of the House of O'Brien, on Michigan Avenue. It is a three-fourth length figure seated and an excellent likeness. Mr. Betts is painting a series of portraits of bankers to hang in the rooms of the clearing house.

Charles Hetherington, a landscape painter who ventured into art after he was sixty years of age and has met success, is showing his late work at the galleries of Newcomb, Macklin & Company.

William H. Hoops & Company have assembled a collection of seventeenth and eighteenth century tapestries of French and Belgian origin, and antique furniture and art objects dispersed from ruined chateaux through the fortunes of war.

The Thurber Art Galleries divide their space between exhibitions of paintings of the Barbizon School and contemporary Americans.

The Anderson Art Galleries have collected a worthy representation of the Dutch of the days of Israels and after.

The Roullier Galleries have begun a series of autumn and winter displays with the work of Gustave Leheutre. Seventy-five prints appear on the walls.

The J. W. Young Galleries are showing a group of marine painters. Leon Lundmark, Frank J. Waugh and a group of Pacific Coast painters are in the display.

William Wendt, painter of western landscapes, has thirty-four pictures at the Art Institute until October 23. His free interpretations of the mountain landscapes of the Pacific Coast and his marines are rich in color, breezy and inviting in their atmosphere.

Julia Bracken Wendt, sculptor, opened on September 23 a small exhibition of seven bronzes and as many more plaster sketches to remain until October 22.

The Ryerson Library at the Art Institute has an exhibition of Dante in art, prints of his portraits and scenes from the Italy of his day.

The jury for the thirty-fourth annual exhibition of American paintings and sculpture, at the Art Institute, November 3 to December 11, comprises Ralph Clarkson, Howard Giles, John W. Norton, Leopold Seyffert, John Sloan, William Wendt, Charles H. Woodbury and Potter Palmer, Alfonso Iannelli, Albin Polasek and Gilbert P. Riswold.—Lena M. McCauley.

Miss Haigh's Studio Is Destroyed

WINSTED, Conn.—The studio of Miss Eliza V. Haigh, with nearly all of her paintings, was destroyed by fire recently. The lost works included many of the artist's French and Dutch interiors. Miss Haigh will remain in Winsted for a time, later returning to France.

CLEVELAND

War portraits by American artists, destined for presentation to the National Gallery, Washington, are shown at the Museum of Art. The collection includes the leaders of America and the allied nations. The plan is for leading American cities to buy and present these portraits to the nation. The three assigned for Cleveland's gift are Charles Hopkinson's portraits of Premier Bratiano of Roumania; Premier Paschich of Serbia and Prince Saionji of Japan.

Rare and valuable musical instruments, seldom seen by laymen, are being shown at the museum in connection with the Cleveland Orchestra's opening of its symphony concerts. Besides the remarkable Charles G. King collection, there are several hundred flutes, owned by Dr. Dayton C. Miller of the Case School of Applied Science, and cathedral chimes, loaned by the Musical Art Association. This display is coincident with the arrival of Douglas Stewart Moore, of New York, to take the position of assistant musical director at the Museum of Art.

A collection of prints gathered by Lawrence Binyon, curator of the British Museum, is also being shown. It includes mezzotints, aquatints, dry points and etchings by British artists.

The School of Art has just opened an architectural department under Robert M. Wright, of the John Huntington Polytechnic Institute. A new class in decorative design and others in interior decoration and costume design are evening features this year.

The Gage Gallery is showing an unusually fine collection of oils, including pictures by Inness, Hunt, Blakelock, Daingerfield, Ranger, Twachtman, Dearth, the Carlsens, Murphy, Keith, Henri, La Farge, Charles H. Davis, Benson and Jonas Lie.

Marines and Massachusetts coast scenes, large and small, by H. N. Cody, of Boston, and new western coast paintings by Ferdinand Burgdorff, are shown by the Korner & Wood galleries, which promise a one-man exhibition by Burgdorff later in the season.

Miss Anna Pfenninger, Cleveland sculptor, modeled a bust of Robert Mantell which was presented by the tragedian to the School of Stage Art, recently established.

—Jessie C. Glasier.

Providence, R. I.

A feature of the annual autumn exhibition of contemporary art at the Rhode Island School of Design is the canvas purchased by the National Academy of Design, which is the custodian of the Ranger bequest. It is "The Yellow Bowl," by Anna S. Fisher, A.N.A., and it is a splendid tonal piece.

Other pictures are George Bellows' "Eleanor, Joan and Anna," which took the gold medal at the Pennsylvania Academy this year, and works by Sergeant Kendall, Frank W. Benson, Charles M. Young, Daniel Garber and Robert Henri.

In the special gallery of the School of Design is a remarkable loan collection of miniatures, the property of Dr. Luigi Maiello, who brought his art treasures from Italy. They have been in Dr. Maiello's family for centuries.

Buffalo

Thirty-six canvases by Louise Upton Brumbach are being shown at the Albright Galleries. The subjects range from Gloucester Harbor to the mountains of California. The paintings are characterized by great versatility and depict still life, the seashore, clouds, snow, forests and mountains, each treated in a different manner. "Rocks and Waves, California" is daring in tone and conception. Rich orange cliffs are shown buffeted by the blue-green ocean. Much different in mood is "Drying Sails," a tranquil bit showing white sails drooping against a clear blue sky and reflected in the gently pulsating waters of a quiet harbor.

John Radford, a member of the council of the British Columbia Art League, is touring the United States in the interest of a plan for an international exhibit and exchange of pictures of living artists in Canada and the United States. The plan has been endorsed by the curators of the art galleries in Buffalo and Rochester, and elsewhere in the East, and by representative Canadian societies.

PITTSBURGH

Fourteen special shows have been arranged for at the Carnegie Institute. At the same time that the annual show of the Associated Artists of Pittsburgh is being given, from October 15 to November 20, the Institute will present, beginning October 22, an international exhibition of handicraft, to include a collection of Czecho-Slovakian handiwork. Dr. Bedrich Sepanek, Czecho-Slovakian minister to the United States, will send the exhibit, which will contain laces, embroideries, old carved silver, jewelry, engraved and colored glassware, and decorated pottery. The jury for this show consists of Mrs. James D. Hallman, Mrs. Marvin F. Scaife, Mrs. Arthur Arton Hamerschlag, Mrs. Roy A. Hunt and Miss Helen M. Beatty.

The Architectural Club will show plans, drawings and photographs of moderately priced homes. While this exhibition is on, there will be presented enlargements showing the refinements of mediæval architecture. These are remarkable photographs collected by William H. Goodyear for the Brooklyn Institute of Arts and Sciences.

From December 19 to January 10 there will be a combined exhibition of the works of the Royal Society of Miniature Painters of England and the Pennsylvania Society of Miniature Painters. It is hoped to include a third collection by the American Society of Miniature Painters.

In January will be shown the work of illustrators, including Maxfield Parrish, Howard Pyle, N. C. Wyeth, Arthur Rackham and Boutet de Monvel. In January there will also be an exhibition of the best examples of Colonial and Italian Renaissance furniture.

For February an exhibition of paintings by Boston artists is scheduled, including Benson, Tarbell, Hopkinson, De Camp, Bosley and Woodbury. In February there will also be a display of water colors by a group including Gifford Beal, Charles Demuth, Paul Dougherty, Charles Hopkinson, Hayley Lever, George Luks, John Marin, Maurice B. Prendergast and Mahonri Young.

In March the photographic section of the Academy of Art and Science of Pittsburgh will hold its ninth annual salon of photography, and just preceding the twenty-first international there will be a large exhibition by mural decorators.

In May there will be a show of the works of modern American sculptors, with emphasis on the younger school.

The Institute is also planning to bring to Pittsburgh the modernistic exhibition from the Worcester Museum.

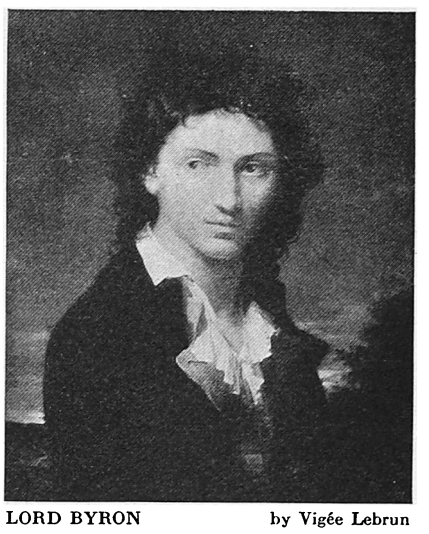
Portland, Ore.

The Portland Museum of Art opened its fall season with an exhibition of paintings by Oregon artists to continue throughout October.

The Portland Art Association will appoint a jury to choose six paintings from this display to be sent to San Francisco for the exhibition of "Selected Paintings by Western Artists," under the auspices of the Western Association of Art Museum Directors. This exhibition will be shown in various cities of California and the Northwest.

The association plans also to send paintings by Oregon artists to eastern exhibitions this winter. Miss Anna B. Crocker, curator of the Portland Museum, says the quality of the work at this show is excellent.

SATINOVER GALLERIES



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BOSTON

Doll & Richards are exhibiting for a brief period a recently painted portrait of Howard E. Smith by Burtis Baker. Mr. Smith has been elected an associate of the National Academy and this is the portrait which qualifies him for membership. It is a very fine piece of portraiture, and those who are acquainted with Mr. Baker's work claim that it is the best thing he has ever done.

Forthcoming exhibitions in the Boston art galleries include landscapes by C. Arnold Slade at the Vose Gallery, opening October 17 and continuing through the 29th; paintings by Louis Kronberg, mostly done abroad and more especially in Spain, at the Guild of Boston Artists, November 1 to 14; the first one-man exhibition of Lester Stevens, a Rockport artist, at the Boston Art Club, two weeks beginning October 17; at Doll & Richards' beginning October 19, water colors of Theodore Bisseger.

The Copley Gallery has been exhibiting this week a recent portrait of Professor Edward Laurens Mark, director of the zoological laboratory of Harvard University, by the Philadelphia painter, Leopold Seyffert. It is an extremely good characterization, finely modeled.

The Boston City Club is exhibiting the water colors of Carroll Bill, a well known local architect. The pictures are for the most part souvenirs of the artist's travels in the Bahamas and West Indies. They are drawn with great surety and are very moderate in color.

—Sidney Woodward.

Detroit, Mich.

Plans for three art exhibitions and an educational program for the ensuing months at the Art Institute were approved by the arts commission. The exhibitions include costume design and stage settings and an architectural exhibition in October, the Swiss national exhibition of paintings in November, and an exhibition of paintings by Michigan artists in which the Scarab Club will participate in December. The display of the costume designs and stage settings consist of those made for the Sam Hume productions by Rudolph Schaeffer and Norman Edwards.

The Arts Commission has appropriated $500 with which to purchase paintings from the Michigan artists' exhibition for the walls of Detroit school rooms. The educational program provides for every eighth-grade class in Detroit public schools to visit the museum, and for students to write essays on museum exhibits.

Celebrate Puget's Tercentenary

MARSEILLES.—The tercentenary of Pierre Puget was celebrated in this, the city of his birth. Thousands of people viewed the special exhibition of his sculpture, paintings and drawings in two of the rooms of the Musée de Longchamps. His most famous work, the "Milo of Crotona," is in the Louvre.

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INDIANAPOLIS

Harold Haven Brown, director of the John Herron Art Institute. accompanied by his wife and two daughters, has arrived in Paris and will remain on the continent for a year or two, having been granted an indefinite leave of absence. Miss Anna Hasselman, an exhibiting Indiana artist, who has been connected with the institute as instructor, has been appointed curator, to have charge during the director's absence.

Miss Edna Mann Shover, who had charge of the work in design in the Herron Art School for two years, is now the director of the school. William Forsyth, the principal teacher since the beginning of the school, will continue in charge of the life department. A department of interior decoration has been introduced, to be taught by Paul Hadley upon his return from Europe. Three other new teachers are Miss Mary Brewer, of St. Petersburg, Fla.; Mrs. Hazel Snepp Brown and Clement Trucksess.

Two large examples of the work of John Elwood Bundy have been acquired by the Indianapolis Art Association. "The Monarch Beech," purchased years ago by pupils in the Benjamin Harrison public school, came as a gift from the school. "Woodland, Northern Michigan," was a gift from Emil Dietz.

Several canvases have been sent from the Milch galleries by Rena Tucker Kohlmann, a former leader in Indianapolis art circles, for a two weeks' display in the Herron Museum. A figure piece by Charles W. Hawthorne is much admired. Others represented are Ivan G. Olinsky, "Adoration"; Robert Reid by "The Violet Kimono"; Helen M. Turner, by her figure composition "Coral," and Richard E. Miller, by an outdoor figure piece.

The Washington Cathedral Association's collection of photographs of Gothic cathedrals, circulated by the American Federation of Arts; a collection of 171 color reproductions from the old masters and from the work of modern American painters and illustrators, and drawings by Anna Milo Upjohn are among the October exhibits in the Herron Museum.

Miniatures by Mrs. Frederick H. Starr, of St. Louis, were shown recently in the Lieber Galleries and by the Indiana Keramic Club.

Miss Helen M. Goodwin, of Newcastle, is showing many canvases painted on the east coast of Florida.

Two landscapes and a still life, painted in California, together with two marines, painted on the Massachusetts coast by C. A. Faille, were shown at the opening meeting of the Indiana Artists' Club.

—Lucille E. Morehouse.

Milwaukee

Fourteen paintings by Charles S. Chapman are the center of interest in the Milwaukee Art Institute exhibits at the Layton Gallery. The big trees of the great Northwest, laden with snow or mysterious with shadow and moonlight, are the theme of this artist's brush.

Boris Lovett-Lorski, young Russian sculptor, is a new addition to the faculty of the Layton School. He is a graduate of the Imperial Academy of Art in Petrograd and a winner of the Prix de Rome. He exhibited in Boston last November.

The November speaker of note at the Layton Gallery will be Peng Chung Chang, secretary of the Chinese Educational Commission. He is a poet and dramatist.

WASHINGTON

A collection of color etchings by George Senseney is at the Corcoran Gallery. Mr. Senseney's method is quite unlike that of other etchers, as he makes a number of printings, one for each color on the plate, sometimes using several plates. This double printing adds a depth and color quality which increases the harmony. The printing of one color over another gives the effect of an over-glaze in oil painting. His etchings are very rich in color.

A special memorial exhibition of the water colors of Bertha E. Perrie is to be held in the Corcoran Gallery until Oct. 23.

The Washington Society of the Fine Arts has issued its calendar for the winter courses of lectures. The fine arts series will be given by Royal Cortissoz on "Great Painters" November 16 to March 16, and they include "The Making of Portraits," "Great Figure Painters," "Ingres and Beauty in Art," "Degas, a Modern Type" and "John La Farge, a Great American." The literature course and the recitals are of equal importance and interest, including five orchestral concerts by the New York Symphony Society, conducted by Walter Damrosch.

The Washington School of Fine and Applied Art has added to its faculty Paul W. Bartlett and Charles W. Hawthorne. —H. W.

Richmond, Ind.

Randolph L. Coats, formerly of Richmond, now a member of the Cincinnati Academy of Art faculty, was present at the opening of the exhibition of four Cincinnati artists Sunday afternoon, October 2, in the Public Art Gallery. Besides himself the artists represented were James R. Hopkins, John E. Weis and H. H. Wessell, all of the academy faculty, although Mr. Hopkins now resides in Paris.

Mr. Coats has nineteen pictures on display, including figure pieces, landscapes and still life. Mr. Hopkins's canvases are figure pieces, including his well-known canvas, "Children of the Cumberland." Mr. Weis shows landscapes, figures and a still life.

"Reflected Lights," a nude, is the most noticeable of a group of representative pictures by Wessel, this figure of a woman posed on a white-covered couch being an admirable study in the disposition of light. Mr. Wessel is also represented by landscapes and still life.

The Studio Shop, to be opened this week by six of Richmond's women artists and craft workers, is a three-room apartment, decorated by the artists themselves, where will be on display paintings, ceramics, miniatures, painted furniture, lace and needle-work. Paintings by Maude Kaufman Eggemeyer, Elmira Kempton, Blanche Waite and Elizabeth Comstock will be shown with ceramics and miniatures by Bessie Whitridge and needle-work by Elizabeth Jay.

Mrs. John B. Deugan bequeathed to the Richmond Art Association four pictures, one of them a Bundy and another a seascape by a former Richmond artist, Edgar Forkner. Another was a figure piece by D. Scott Evans.

Elmer Porter was re-elected president of the Junior Art Association, Northrup Elmer vice-president, Helen Pille secretary, Katherine Wentz treasurer, Madge Harris financial secretary, and Edwin Taggert chairman of the program committee at a recent meeting. The annual exhibition is to be held in April.

—E. G. W.

ST. LOUIS

The St. Louis Architectural Club's second annual exhibition at the Public Library began October 8 and will last until November 8. Work of students as well as professional architects is included.

Maurice Braun will hold an exhibition of his paintings at Healy's Gallery from October 31 to November 12. There will be about thirty-five California and Colorado landscapes and a few of his most recent paintings of Missouri scenes. His crayon sketches of Colorado and the Rocky Mountains are now on display at Smalley's Gallery, in Kansas City. Mr. Braun was awarded a prize at the California State Fair.

Special attention will be given the crafts and industrial arts this year at Washington University. Two new art courses are announced in the extension division, two night classes in commercial art under Delos Nicholson and two night classes for painting and sketching from life under Gustav Goetsch.

The jury for the twelfth annual thumb box exhibition at the Artists' Guild, opening October 15, has been selected by a letter ballot from members. Tom P. Barnett, Frank B. Miderscher, Oscar E. Berninghaus, Mrs. Nancy Coonsman Hahn, Mrs. Katheryn E. Cherry, Paul Berdanier and Dawson Dawson-Watson are the jurors.

The guild announces its ninth open competitive exhibition for 1921, which will begin November 13 and continue until February 1, 1922. This is the most important St. Louis art event of the winter. Eleven prizes, amounting to $1,300, are to be awarded by a special jury of three artists from out of town. The St. Louis Art League prize of $300 goes to the best work of art in the show, the St. Louis Chamber of Commerce purchase prize of $350 is offered for the best painting of a St. Louis industrial subject, and there are lesser prizes for landscapes, figure painting, decoration, sculpture, water color and portrait painting.

—Mary Powell.

Gloucester, Mass.

The season is rapidly drawing to a close and only a few of the visiting artists are remaining.

Paul Cornoyer, who conducts a class here, has recently bought a house and turned it into a studio. He was tendered a housewarming.

Oscar Anderson held an exhibition of his work in his studio. He sold four canvases.

Louise Upton Brumbock opened her studio for an exhibition by a number of friends.

Eben F. Comins, Felicie Waldo Howell, Morris Hall Pancoast and others also had exhibitions of their work.

Michel Jacobs gave a series of lectures on color at Grace Horn's gallery.

A reception was tendered John Singer Sargent at the Sargent-Murray-Gilman house on Middle street in the course of his recent visit.

A replica of Anna Vaughn Hyatt's equestrian statue of Joan of Arc was unveiled at Town Hall Square as a memorial to the Gloucester men who gave their lives in the World War.

—C. R.

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BEAUTIFUL VENUS FOUND AT CYRENE

Italian Archæologist Unearths Remarkable Greco-Roman Figure in Ruins of Pagan Temple in African Colony

ROME.—In the Thermal, or Baths, of Cyrene, in Italy's North African colony of Cyrenaica, has recently been discovered what some archæologists describe as the most nearly perfect Venus yet brought to light. Extensive excavations are being carried on there under the direction of Professor Ghislauzoni.

The statue belongs to the Greco-Roman period, and bears a strong resemblance to the Venus of the Capitol. It is somewhat larger than life-size, and is in a perfect state of preservation. It will be recalled that another fine Venus, unfortunately headless, was discovered a few years ago at Cyrene and is now among the treasures of the Museo delle Terme in Rome.

The excavators have now got down to the pagan temple on which was built, crosswise, a Christian church of the first or second century. It is in the ruins of this pagan temple that the Venus was found. A Hercules also has come to light, and a number of smaller statues, photographs of which are being eagerly awaited in Rome.

The importance of Cyrene, a Greek city founded by Battus in the seventh century B. C., as an archeological center grows from year to year. Taking the finds of the last ten years, which include the noble Alexander, the Jupiter, and The Graces, the collection of antique art now accumulating at Bengasi bids, in the course of time, to become one of the most important museums of late Hellenic art. The Italian government is rather inclined to leave all these fine statues at Bengasi, with the idea of adding to the local importance of the colony.

Excavations go on also in the vicinity of Rome for Etruscan antiquities, at Veii and at Vetralla, where some important finds have been made of late. The "Apollo of Veii," now in the Etruscan Museum in Rome, but not yet shown to the public, is one of the most impressive of early Etruscan statues. —E. S.

Governor's Prize in Ohio Is Awarded to John R. Hopkins

COLUMBUS—At the exhibition of fine and applied art at the Ohio State Fair the governor Harry B. Davis prize of $500 was awarded to John R. Hopkins of Cincinnati for the best painting by an Ohio artist. Other prize winners were H. H. Wessel, $200 for the best portrait in oil; John E. Weis, second, $100; Dixie Selden, first landscape prize of $200; E. T. Hurley, second, $100; Alice Schille, first prize in water color, $1.50; Emma Mendenhall, second, $100.

The following received honorable mentions: Geret A. Beneker, Gordon S. Barrick, J. Everest Dean, Grace Rhoads Dean, Pitt Fitzgerald, Harry J. Westerman, August Lundber, Carl Springer, R. K. Waters, Edward C. Volkert, R. H. Coats and Elizabeth Alke. Mrs. W. A. Kirkpatrick was the director in charge.

Provincetown Has a Romance

A romance of Provincetown, begun early in the summer, was completed September 29, when Theodore Morgan and Adelaide Baker, both artists, were married at the home of the bride's parents, Cleveland, Ohio. In November they will sail for Europe. They expect to return to Mr. Morgan's studio at Provincetown, to spent next summer.

BIRMINGHAM ART LEAGUE IS FORMED

Varied Program Is Outlined for the First Year, and an Art School, with Various Courses, Is Also Being Planned

BIRMINGHAM, Ala.—The Birmingham Art League has been formed, and an exhibition is soon to be given. Its promoters say there should be a membership of five thousand in a city of this size, and the newspapers are helping to make the movement a great popular organization. On the program for the first year, at the Little Gallery on the fourth floor of the Watts Building, are the following:

Pastels of the Ensley Steel Plant, forty-eight large color studies, with talks by the artist, Roderick D. MacKenzie.
Etchings and lecture by Joseph Fennell.
Oil paintings from the Milch Galleries, with program in charge of Mrs. Victor H. Hanson.
American Architecture and Sculpture, exhibit and lectures, in charge of Mr. and Mrs. William T Warren.

Plans are making for the establishment of an art school in connection with the league, where arts and crafts, drawing, water color, cartoon work and general design will be taught.

The *Advertiser* of Montgomery, where an art league was formed not long ago, felicitates Birmingham on its new organization, and says that, heretofore, in music alone has any real headway been made in the cities of Alabama, where artists of the Metropolitan Opera Company, the great symphony orchestras, concert leaders of international fame and noted instrumentalists have found much appreciation. Where music is so firmly planted, argues the *Advertiser*, there must also be a field for the propagation of other forms of beauty.

Old Nipponese Gift-Cloths Are Shown at the Brooklyn Museum

An exhibition of fifty-three fukusa, or Japanese gift-cloths, that have been lent to the Brooklyn Museum by Mrs. John Reilly of Philadelphia, recalls one of the prettiest customs of old Nippon. One of the most charming bits of etiquette current in Japan, when etiquette was of paramount importance, had to do with the fukusa. These squares of satin or crepe were placed around even the simplest gift; they were duly admired by the recipient, and courteously returned to the sender.

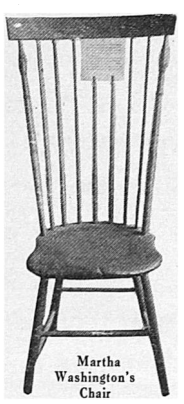
The fukusa were decorated with crests, symbols, Nō masks and various scenes from history and legend; sometimes, the decoration suggested the season or the occasion on which the gift was sent. The designs were often done by the most famous artists. Celebrated fukusa bearing Hokusai's signature are in some of the finest European collections.

Gift-cloths were part of the trousseau of every bride of high degree, and are possessed in large numbers by the old families.

Lost Goya, Discovered by Spanish Art Critic, Is Sought for Prado

MADRID—A picture by Goya whose existence was known but whose whereabouts had been lost trace of has been discovered in the house of a painter's widow by the Spanish art critic, Francesco Pompey. The painting is a "Mater Dolorosa," referred to by the artist in two letters, one to his friend Martin Zapater, the other dated 1775.

Señor Pompey considers the picture the most colorful from the hand of Goya and Señor Beruete wants it for the Prado.


Martha Washington's Chair
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Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st; monthly in mid-July, August and September, at New York, N. Y., for October 15, 1921.

State of New York, County of New York:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business manager are:

Publisher: AMERICAN ART NEWS CO., Inc., 786 Sixth Ave., N. Y. C.; Editor, Peyton Boswell, 786 Sixth Ave., N. Y. C.; Managing Editor, none; Business Manager. S. W. Frankel, 786 Sixth Ave., N. Y. C.

2. That the owners are: American Art News Co., Inc., 786 Sixth Ave., N. Y. C.; Peyton Boswell, 786 Sixth Ave., N. Y. C.; S. W. Frankel, 786 Sixth Ave., N. Y. C.; C. A. Benson, 786 Sixth Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. FRANKEL,
Business Manager.

Sworn to and subscribed before me this 3rd day of October, 1921.

HAROLD O. RUDD,
Notary Public.

My commission expires March 30, 1923.
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THREE STATUES GIVEN TO VIRGINIA TOWN

Sculptures by Keck, Aitken and Schrady of Jackson, Clark and Lee Donated to Charlottesville by P. G. McIntire

CHARLOTTESVILLE, Va.—Three statues of famous Virginians have been given to this community by Paul Goodloe McIntire, of New York, a native of Charlottesville and an alumnus of the University of Virginia, located here. The first to be unveiled is a bronze equestrian statue of General Thomas J. ("Stonewall") Jackson by Charles Keck, which will be dedicated October 19 at the time of the encampment of the Confederate Veterans and Sons of Veterans of Virginia. It is probably the sculptor's masterpiece, and it will stand on a pedestal in Jackson Park.

A bronze group, epitomizing the achievements of George Rogers Clark, explorer of Northwest Territory, is a gift to the university, and is the work of Robert Aitken. Its cost was $35,000. Clark was a native of Albemarle County, and the site of the house in which he was born is still shown, about three miles from Charlottesville.

This city is also to receive from Mr. McIntire a statue of General Robert E. Lee by Henry Merwin Schrady, author of a statue of General Grant in Washington and of another Grant statue in Brooklyn.

Dr. Kriehn's Museum Lecture Course

The department of extension teaching of Columbia University announces lecture courses at the Metropolitan Museum by Dr. George Kriehn. There will be four sections to the course under the general title of "Sculpture and Decorative Arts—a Study of the Originals in the Museum." The first section will meet on Fridays at 2:30 p.m. There will be two Saturday classes at 10:30 a.m. and 3.15 p.m., and a Monday class at 10:30 a.m. Another course, "Outlines of Art History," will take advantage of the treasures of the Museum library.

Calendar of New York Exhibitions

Ainslie Galleries, 615 Fifth Ave.—Flower paintings by Amy Cross, to Oct. 31; permanent display of Inness landscapes.
Arlington Galleries 274 Madison Ave.—Exhibition of American paintings, through October.
Babcock Galleries, 19 East 49th St.—Paintings of Africa by Leon Tahchuchee, Oct.22-Nov. 11.
Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of rare etchings, Oct. 21-Nov. 5.
Camera Club, 121 West 68th St.—Pictorial Portraiture by Charles H. Davis, Oct. 1 to Oct. 31.
City Club, 55 West 44th St.—Paintings by Jonas Lie, until Oct. 17.
Daniel Gallery, 2 West 47th St.—Group of modern painters, Oct. 19-Nov. 12.
Dudensing Galleries, 45 West 44th St.—Portraits by Rosamond Tudor, Oct. 24-Nov. 7.
Ehrich Galleries, 707 Fifth Ave.—Pastel landscapes, "Feudal Castles of Britain," by Leonard Richmond, to Oct. 29.
Fearon Galleries, 25 West 54th St.—Special exhibition of old English paintings.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Harlow Gallery, 712 Fifth Ave.—Etchings and drypoints by A. Beaufrère, to Nov. 1; prints of Old New York.
Junior Art Patrons of America, 22 West 49th St.—Paintings by American artists, to Oct. 31.
John Levy Galleries, 559 Fifth Ave.—Etchings by Bracquemond, to Oct. 29.
Keppel & Co., 4 East 39th St.—Old American Sporting prints, to Oct. 31.
Kennedy Galleries, 613 Fifth Ave.—Exhibition of Sculpture by Renee Prahar, Nov. 14-Nov. 26.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Fantin Labour and Le Sidaner, to Oct. 20.
Little Gallery, 4 East 48th St.—Spanish laces, linenes and brasses, through October.
Montross Gallery, 550 Fifth Ave.—Fictures of Maine and New York City by C. Bertram Hartman, to Oct. 29; paintings by Henry Mattson, to Oct. 22.
Macbeth Galleries, 450 Fifth Ave.—Group of Selected Paintings by American artists, to Oct. 30.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Oriental rugs from the Ballard collection, to Dec. 31.
Milch Galleries, 108 West 57th St.—Portraits and Paintings of Old New Orleans by Wayman Adams, Oct. 24 to Nov. 5.
Montclair Art Association, Montclair, N. J.—Exhibition of summer sketches by prominent painters.
N. Y. Public Library, Fifth Ave. and 42nd St.—Old American Prints; recent additions to print collection; American wood-block prints of to-day, through October.
Scott and Fowles Galleries, 667 Fifth Ave.—Recent sculptures by Paul Manship; drawings by William Blake to illustrate Dante, to Oct. 29.
Howard Young Galleries, 620 Fifth Ave.—Paintings by American and European masters, through October.

National Exhibition Calendar

Below is a partial directory of the more important art exhibitions for the season of 1921-22.

BALTIMORE—Twenty-sixth Annual Water Color Show (pastels, drawings, miniatures); March-April, 1922; address Baltimore Water Color Club.
BALTIMORE—Thirteenth Annual Exhibition of Contemporary American Art; Peabody Galleries; February, 1922; address Charcoal Club, 1220 St. Paul street.
BOSTON—Annual Exhibition by New England Artists; December 1-24; address Boston Art Club, 150 Newbury Street.
CHARLESTON, S. C.—Annual Exhibition of the Carolina Art Association; March 15-April 15; address T. R. Waring, Secretary.
CHICAGO—Thirty-fourth Annual Exhibition of American Paintings and Sculpture; November 3-December 14; address Chicago Art Institute.
CHICAGO—Annual Exhibition of Etchings; auspices Chicago Society of Etchers; February, 1922; address Chicago Art Institute.
CINCINNATI—Twenty-eighth Annual Exhibition of American Art; May 27, all summer; address Cincinnati Museum Association.
CONCORD, MASS.—Sixth Annual Exhibition of the Concord Art Association; May, 1922; address Elizabeth W. Roberts, Secretary.
DETROIT—Annual Exhibition of Paintings by American Artists; April 15-May 31, 1922; address Detroit Institute of Arts.
DETROIT—Annual Exhibition of Works by Michigan Artists; December, 1921; address Detroit Institute of Arts.
HARTFORD, CONN.—Twelfth Annual Exhibition of Oil Paintings and Sculpture of the Connecticut Academy of Fine Arts; April 15-May 1, 1922; address Box 298, Hartford, Conn.
JACKSON, MISS.—Annual Exhibition of the Mississippi Art Association; February 8-22, 1922.
LOS ANGELES—Twelfth Annual Exhibition of the California Art Club; Museum, Exposition Park. October 7-31.
MEMPHIS—Second Annual Exhibition of Works by Southern Artists; April 15-May 30, 1922; address Southern Art Association, Brooks Memorial Art Gallery. Memphis.
MILWAUKEE, WIS.—Tenth Annual Exhibition of Wisconsin Painters and Sculptors; April or May, 1922; address Gustave Moeller, 757 36th Street.
MINNEAPOLIS—Annual Exhibition by Minneapolis and St. Paul Artists; October 1-30, 1921.
MONTCLAIR—Exhibition by New Jersey Artists; November, 1921; address Montclair Art Museum.
NEW HAVEN—Fourth Annual Exhibition of Little Pictures; December, 1921; address New Haven Paint and Clay Club, P. O. Box 918.
NEW HAVEN—Twenty-second Annual Exhibition (all mediums); April, 1922; address New Haven Paint and Clay Club, P. O. Box 918.
NEW ORLEANS—Twenty-first Annual Exhibition (all mediums, including crafts); March 15-April 15, 1922; address Art Association of New Orleans.
NEW YORK—Winter Exhibition, National Academy of Design; Nov. 19-Dec. 18, 1921; 97th Annual Exhibition, National Academy of Design, March 24-April, 1922; address 215 West 57th street.
NEW YORK—Sixth Annual Exhibition of the Society of Independent Artists at Waldorf-Astoria Hotel; March 10-April 2, 1922; address Room 601, 1947 Broadway.
NEW YORK—Combined Exhibition of New York Water Color Club and American Water Color Society; Jan. 1-14, 1922; address 215 West 57th street.
NEW YORK—Thirty-seventh Annual Exhibition of the Architectural League of New York; Feb. 5-March 4, 1922; address 215 West 57th street.
NEW YORK—Twenty-third Annual Exhibition of the American Society of Miniature Painters; Arden Galleries; address Helen Winslow Durkee, 124 West 72nd street, New York.
OMAHA—Annual Nebraska Exhibition; October 3-30, 1921.
PEORIA—Third Annual Exhibition of Paintings by Illinois Artists; Nov. 10-24, 1921; address Peoria Society of Allied Arts.
PHILADELPHIA—Annual Exhibition of Oil Paintings and Sculpture of the Pennsylvania Academy; Feb. 5-March 26; address Pennsylvania Academy of the Fine Arts.
PHILADELPHIA—Nineteenth Annual Philadelphia Water Color Exhibition; Nov. 6-Dec. 11, 1921; address Pennsylvania Academy of Fine Arts.
PHILADELPHIA—Twentieth Annual Exhibition of Miniatures; Nov. 6-Dec. 11, 1921; address Pennsylvania Academy of Fine Arts. Rotary to follow.
PITTSBURGH, PA.—Twenty-first International Exhibition of Carnegie Institute; April 27-June 15, 1922.
PITTSFIELD, MASS.—Second Annual Art Exhibit; Oct. 8-23, 1921.
RICHMOND, IND.—Twenty-fifth Annual Exhibition by Indiana Painters; Jan. 15-Feb. 1; address Art Association of Richmond.
SEATTLE, WASH.—Annual Exhibition of Pacific Northwest Artists; Feb., 1922; address Seattle Fine Arts Society, 1213 4th avenue.
ST. LOUIS—Ninth Annual Exhibition of the St. Louis Artists' Guild; Nov. 13-Feb. 1.
TOLEDO—Annual Exhibition by Toledo Artists; April, 1922; address Toledo Federation of Art Societies.
WASHINGTON, D. C.—Eighth Annual Exhibition of Contemporary American Oil Paintings; Dec. 18-Jan. 22.
WASHINGTON, D. C.—Annual Winter Exhibition of the Washington Arts Club; Corcoran Gallery; Dec. 1-31, 1921.
WORCESTER—Eighteenth Exhibition of Paintings by Artists and Art Students of Worcester; Oct. 2-23, 1921.

Bernhardt Paints Water Colors

PARIS.—Mme. Sarah Bernhardt, during her summer holiday, painted several water colors.